

collect and play

DANIEL HAFNER
collect and play

> This portfolio is not in chronological order.



> For performance instructions see
bottom right.



MODERN PEOPLE
PERFORMANCE SERIES
A CRITICAL, ANALYSIS OF
URBAN SPACE

The performance "Modern Man" (anthropol. modern homo sapiens) was a solo piece developed in 2014 for the Košice Art Gallery; numerous new editions followed in collaboration with guest performers, under the title "Modern People". Performing collectively expanded the project to include a social, interactive level. The performances thematically touch upon material distribution and abun-

dance, the usability of invisible resources, sustainability, appraisal and redefinition of public space and its architecture, as well as collecting as an instinctive human characteristic. They also engage with a certain kind of attention that makes objects and relations visible. For the performers and the audience it is a way to be mindful of useless, discarded, disposed of, lost or fallen objects, and to develop a sensorium where those objects can be met with tenderness, and kept company. The focus is on working with and in architecture in public space that seems to have fallen out of time. Obsolete, disused, unnoticed or

banished places, with their lost functionalities, create an effective platform from which to establish new rules or systems. Relations between time, bodies, objects, light and architecture can be playfully redefined. The performances take place outdoors or indoors. Objects that are discovered in the environment form the starting point for the actions of the performers in the context of the spatial conditions. As a visitor, you can watch a group of people handling seemingly insignificant, sometimes indefinable, broken, discarded or improperly disposed of objects. The actions of the performers

change at irregular intervals and do not follow any comprehensible logic, but nevertheless seem systematic. Their spectrum ranges from elementary everyday routines to experimental learning, the development of language, social structures or dance.

The actions are sometimes playful or ritualistic, or they seem socially interactive or like work. Scrap metal, construction waste, bones, stones, seeds, branches; in short: remnants left behind by humans, animals and plants are repurposed as valuable objects in a parallel world that is not quite rationally comprehensible. With each performance, the performers generate a new, site-specific setup that can invol-

ve many areas of life and existential questions, but for which one cannot find answers with conventional explanatory approaches. Seen from the outside, the performances cannot be rationally grasped and yet they follow a systemic autonomy through the use of self-determined algorithms. All actions are determined by algorithms, which are executed by the performers during the performance using encrypted codes. Pictograms on stones, for example, serve this purpose. Visitors are not actively informed about the algorithm.

This creates a space for thinking that makes it possible to stimulate the imagination, to break learned patterns and

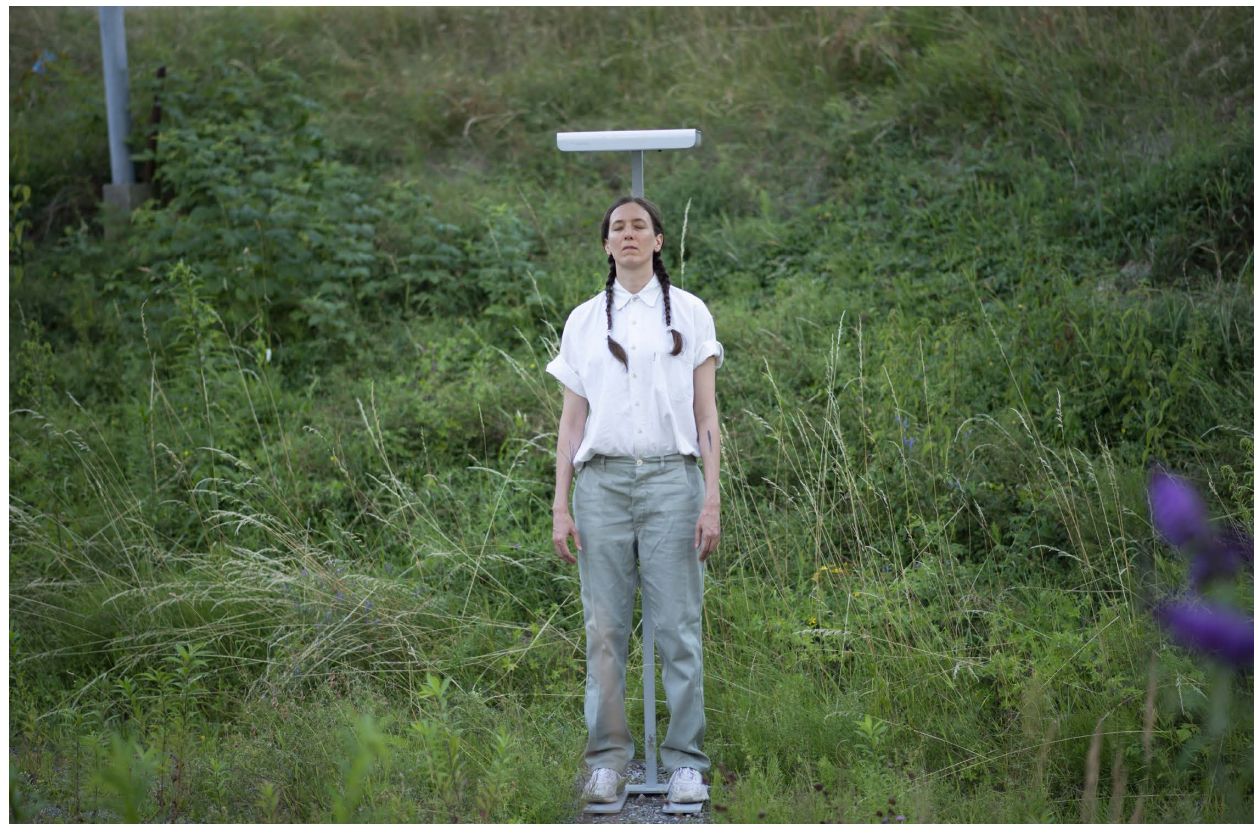
to question them. Through the performance, visitors experience a certain fixity of values and behavior patterns, while being confronted by their potential fluidity. Experimenting with them can be experienced as a fun, playful process. Indirectly, the questions arises: what kind of living beings are humans? And what kind of living beings do we want to be?

<https://vimeo.com/864491037>





Modern People
Public space performance series based on algorithms, including found objects: plant parts, wood, seeds, rocks, publicly disposed garbage, Graz, Vienna, Schattendorf, Klagenfurt, 2020-2023, photos © Reinhold Zisser, Julius Zeitlmann



> Collect objects in public space. For example, rubbish discarded on the street, lost items or plant litter. Take them to a public place to play with. Find playmates.



MODERN MAN Kunsthalle Košice

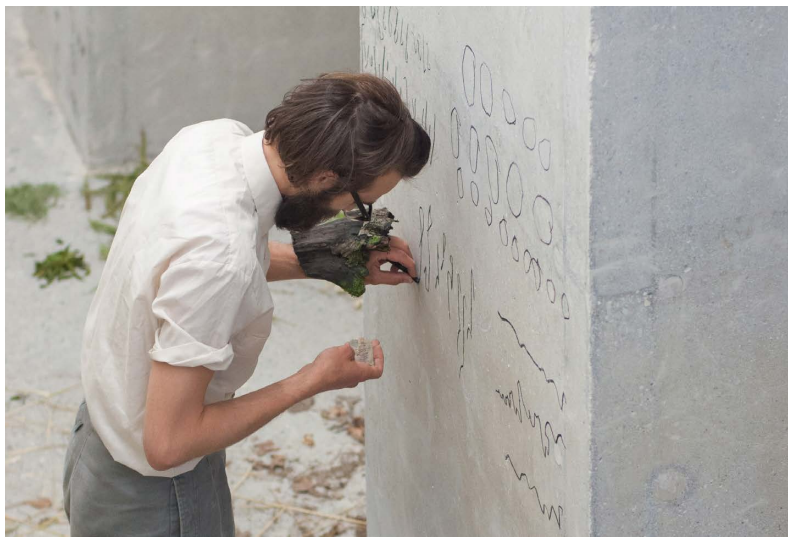
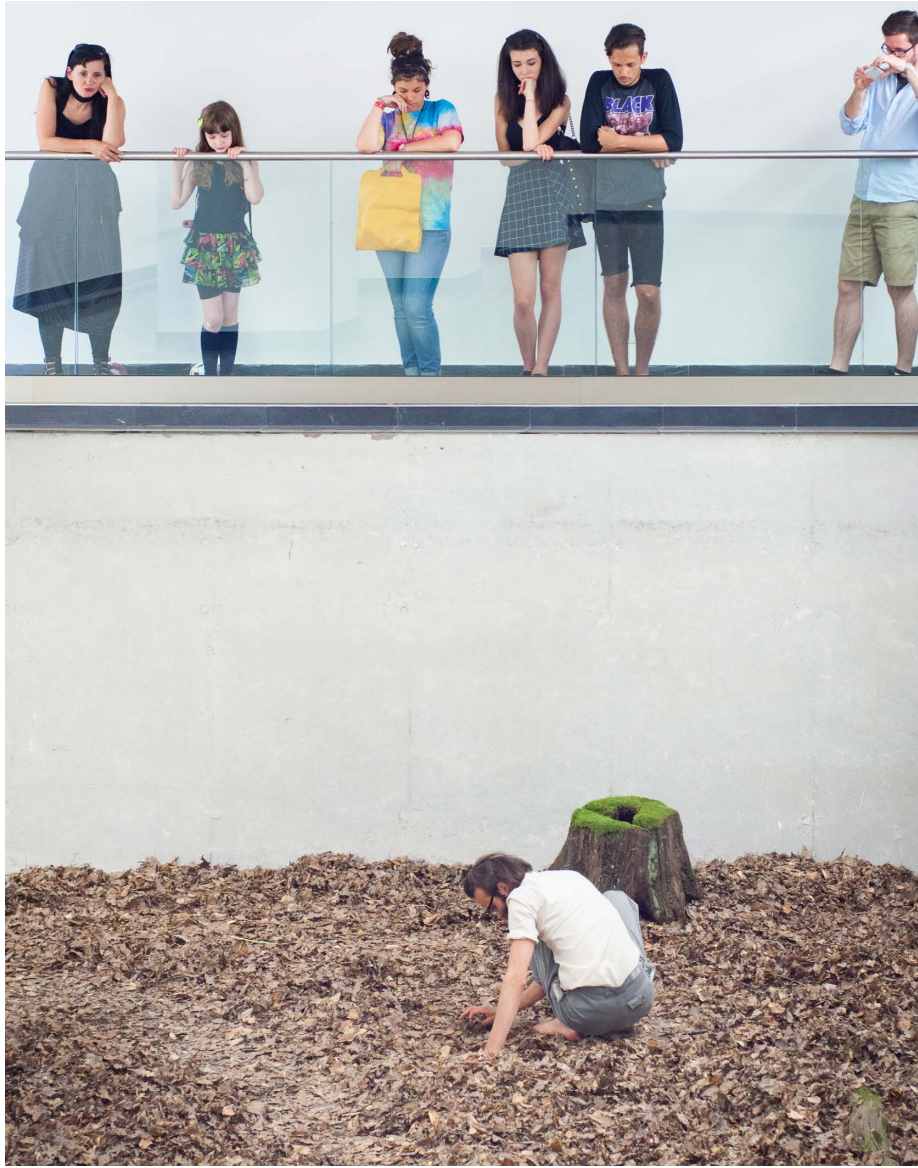
The performance and exhibition "Modern Man" (anthropol. modern homo sapiens) at Kunsthalle Košice resulted from a three-month artist-in-residence stay in eastern Slovakia. The Kunsthalle, or Hala umenia, was formerly a public swimming pool built in the late 1960s, closed in 1992, renovated in 2013 and then reopened as a space for contemporary art.

Since a future use as an indoor pool should not be excluded, the architects decided to install a railing around the pool. This resulted in a space whose functions and possible uses are undefined. Based on numerous walks through the areas around the city as well as the architectural characteristics of the Kunsthalle, a performance project was developed entitled "Modern Man", which was based exclusively on found objects brought into the Kunsthalle. As a visitor, one could

watch the performer handling collected undefined, broken, discarded and weathered objects, stones, seeds, branches and leaves. The actions changed at irregular intervals and followed no comprehensible logic, but nevertheless seemed systematic. They were playful, ritualistic and suggestive of a prehistoric human at work.

<https://vimeo.com/108221702>
<https://vimeo.com/110801684>





Modern Man
 Installation and performance in a former
 indoor pool based on an algorithm
 including found objects: various dried
 plant parts, wood, seeds, herbs, rocks,
 weathered garbage, Kunsthalle Košice,
 Slovakia, 2014



THREE VACUUM CLEANERS AND OVERSIZED HOSES

Piles of leaves and several vacuum cleaners with hoses that are far too long are displayed to recreate a scene from a surreal dream. A light console enables simultaneous control over each vacuum cleaner. According to the adjustment of the air flow, the cor-

rugated hoses produce different resonant frequencies. "Score for Three Vacuum Cleaners with Oversized Hoses" is a spatial audio piece that incorporates engine noises and different resonance frequencies superimposed upon each other.

<https://vimeo.com/676862311>

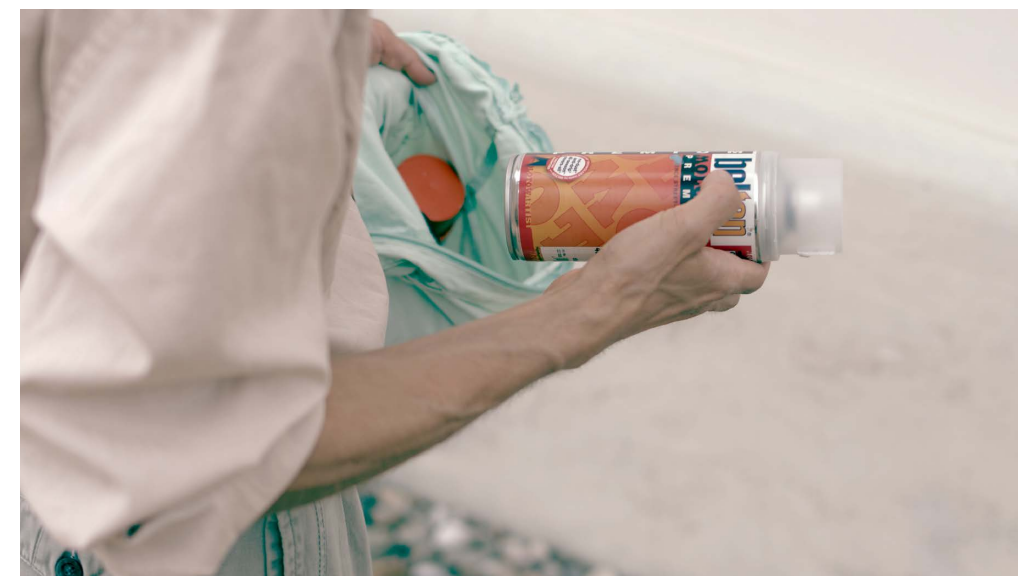
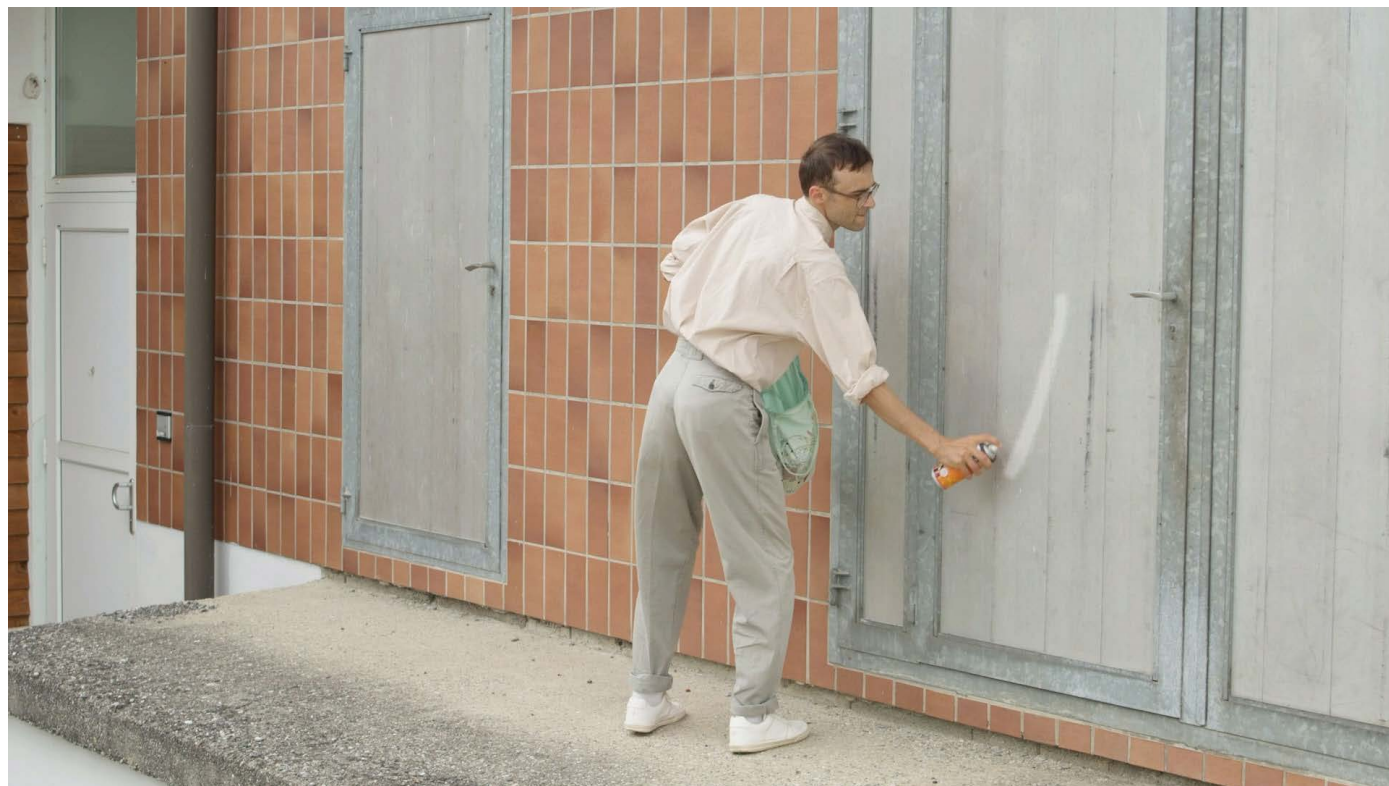
<https://vimeo.com/159127576>



Three Vacuum Cleaners And Oversize Hoses
Installation and performance with vacuum
cleaners, hoses, cables, lighting control desk,
dry leaves, Kunsthalle Exnergasse, Vienna
2015 / Neue Galerie Graz, 2021

> Recreate a scene from a surreal
dream.

Drawing Things
Video, 02:00 min, manipulated spray paint
can, digital post-production coloring,
St Stefan ob Stainz, 2021



DRAWING THINGS

Text: Nika Kupyrova – Michal Stolárik

Questions of artistic control and improvisation repeatedly come up in Daniel Hafner's practice. While most of his work has an appearance of free-hand drawing, he considers himself a media artist — and indeed, a closer look at his artistic methods reveals the illusionistic nature of his work, which is typical for media art. The three video works shown in the exhibition all explore the drawing's potential to lead astray: either in the relation of a graphic gesture to time, in its spontaneity, or in its two-dimensional quality. When

we see the performer spraying a thick, confident line on a historical building in St. Stefan, or scribbling on a wall with a tar-like substance in Anger, it seems like a transgressive act of an individual leaving his mark in defiance of the social code of conduct. However, the act never happened: the lines were added to the video in post production. The performer's gesture and the line itself arose days apart from each other and took place in entirely different media. Watching the pencil line leave the surface and float in midair in *Drawing on Marble*, we realize that materiality is as much an illusion as is vandalism.

<https://vimeo.com/677290487>

> Modify a can of Air Duster to look like a spray paint can. Choose a public place and spray on a wall or vehicle. Optional: Shoot a video and add colour in post-production.



7 Tree Stumps
tree stumps, carefully worked into the soil,
QL-Galerie Graz 2012

> Find a pristine lawn, for example in front of a public building. Get an excavated tree stump and cut any root pieces that are too long. Dig a hole in the lawn and carefully lift off the grass. Set the tree stump in the hole and bury it. Compact the soil until the stump is firmly in place and replace the grass. Water the lawn for a few days so that it grows well again.



RUBBLE WORKS

The destructive-looking interventions, which appear to penetrate deep into the structure of the building, are preceded by a study of the history of the building. An understanding of the layers of destruction and reconstruction, of existing plans and of the current

structure directs the choice of materials. Carefully selected construction debris, collected from a rubble depot, becomes the substance that tells a story of destruction in the form of piles and structures. In the context of the new environment, the materials create an image of aggressive, vandalistic interventions that point to

the fragility of the architecture, while leaving the structure of the building untouched. The addition of raw "plaster patches" further obscures the process, and makes the actual course of events difficult for viewers to comprehend.

Buco
Demolition waste, soil, plaster, paint,
Stadtmuseum Bruneck, Italy, 2016

> Look for a white wall in a historic building - ideally a listed building. Apply grey wall putty to a selected area as if filling a hole. Ask a construction company to deliver some rubble that is of roughly of the same era as the building and pile it up in front of the fake hole.



Angels And Demons At Play
The title is quoted by Sun Ra "The Nubians
Of Plutonia 1956 & 1960", demolition waste,
plaster, paint, charcoal,
Kunstverein IM-ERSTEN, Vienna, 2014



Die Große Ausrede
plaster, paint, mortar, used bricks, wood,
QL-Galerie Graz, 2012



ARTEMIS ROAMING

"someone will remember us I say
even in another time"
(Sappho)

The exhibition "Artemis roaming" is a collaboration between Elke Auer and Daniel Hafner. Accumulations of rubble and raw plaster surfaces create an image of aggressive, destructive interventions in the context of the

surroundings, pointing to the fragility of the architecture and the history of the building, while the actual structure of the building remains untouched. On the textual level, stories of monstrous, unbearable, female: tongues as an intervention and attack on civilised, controlled architecture are told in a space-occupying form that refers to vandalism and "tagging", "polluting" the cultural space.

Artemis Roaming
Demolition waste, plaster, spraypaint, collaboration with Elke Auer, Oberösterreichischer Kunstverein, Linz, 2020

CRAZY CATS
MLZ Art Dep

The exhibition "Crazy Cats" features a series of works and interventions in the gallery space. In the show, a graphical, an architectural and a territorial space overlap.

The starting point is a series of digital prints on textured plexiglass panels that combine new materials and (re) production processes with the old technique of reverse glass painting. The digital prints were the result of quick abstract studies made on a graphics pad. The vector-based lines and colour gradients created at the digital workstation combine with the glass during further processing and at the same time optically break through its

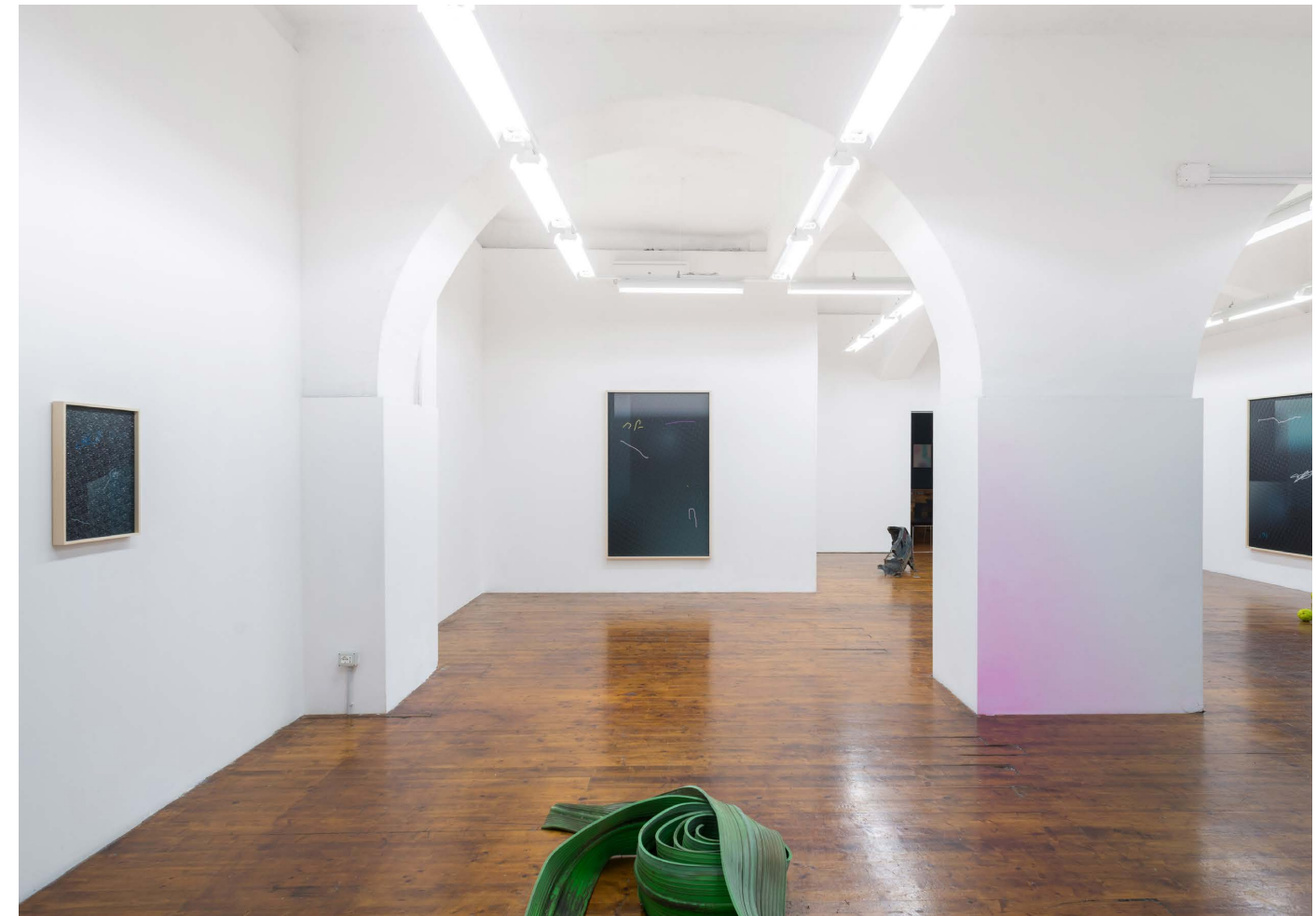
texture. The graphical space expands through the transformations in the printing process and the merging of the materials.

The engagement with the architectural elements of the gallery quickly become visible: gentle colour gradients, airbrushed directly onto several walls, change and expand the spatial effect. The reflections of the colours on the floor and ceiling restructure the space and lead visitors from the colour into the space and back again. The boundaries blur, in a manner similar to the delicate gradients in the reverse glass paintings, which are more reminiscent of reflections of light.

The found objects on the gallery floor create references between the artist's walks, the exhibited works,

the exhibition space itself and the city of Trieste. The car part with the pink patch of paint from the forest or the massive, weathered rubber seal, on which a multitude of shades of green can be found due to years of exposure to sunlight, fit into the exhibition just as well as the fragrant yellow milk oranges picked up at the roadside, whose surface texture strongly recalls the glass texture of the paintings.

Using the GEO tags in the exhibition space, it's possible to see the locations where the objects were found. Just as the artist expands his studio with public space, the exhibition also opens up beyond the walls of the gallery through the objects.



Crazy Cats
exhibition view, MLZ Art Dep, Triest 2019



Crazy Cats
found object, GEO tags of its previous locations;
digital prints on textured perspex, printed on the back, 124 x 198 cm / 41 x 53 cm,
MLZ Art Dep, Trieste, 2019

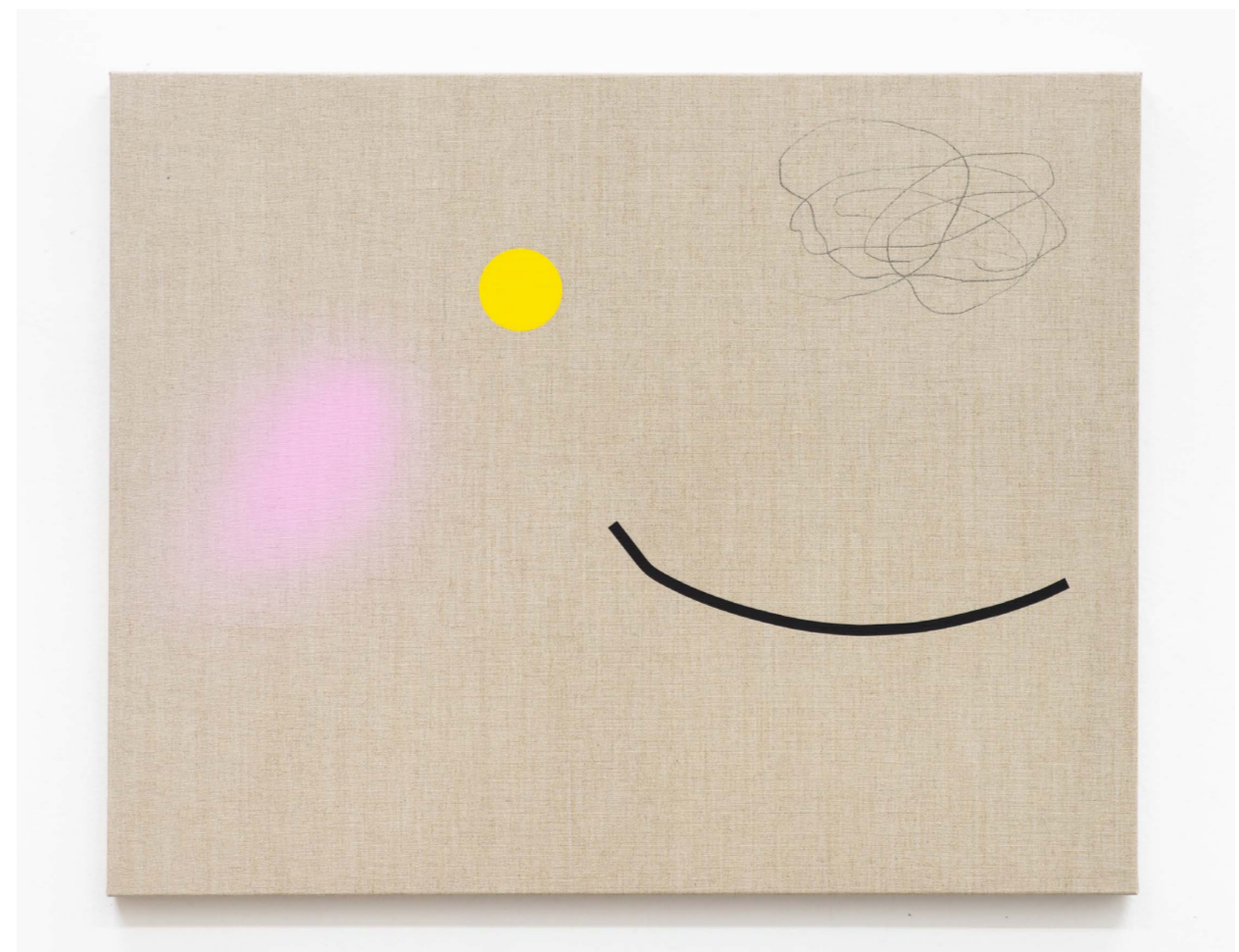
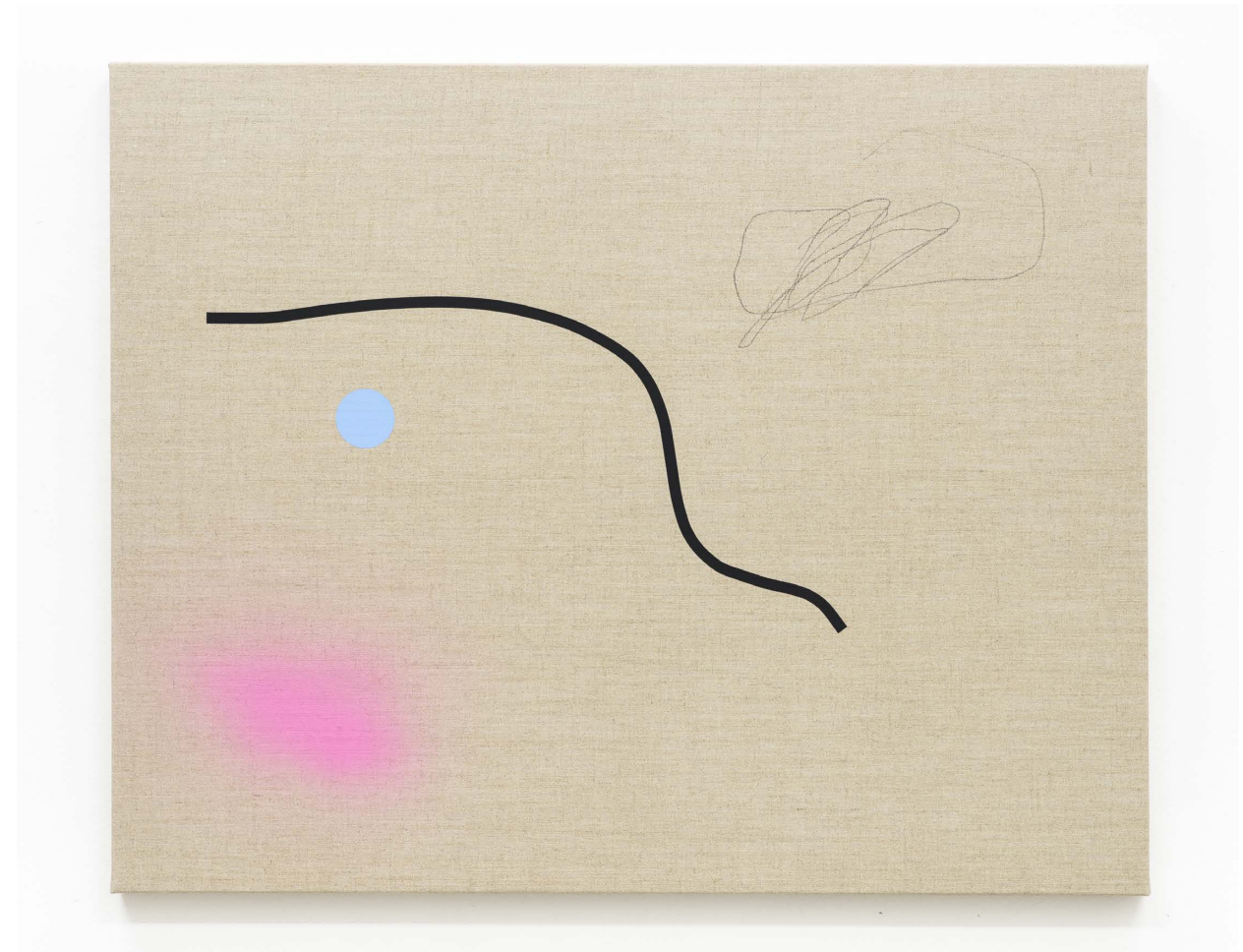
UNTITLED DRAWING SERIES

These series are based on the playful composition of clearly defined sets of basic geometric and graphic elements. Similarly, this playful combining is continued on a media and technique level. The abstract sujets are arranged quickly at the digital workstation. Here, air-brush, pencil or printing pro-

cesses are simulated precisely, and colours are selected and combined. In the next step, the sujets are transferred to the image carriers by hand, according to the manual techniques - a much slower process. The dynamic interplay of fast and slow processes of design and transfer become apparent and create intrigue in the final works.



Untitled, 2018
Acrylic ink, pencil and heat transfer vinyl on
canvas, 100 x 80 cm
Raumstation.Space, Wien





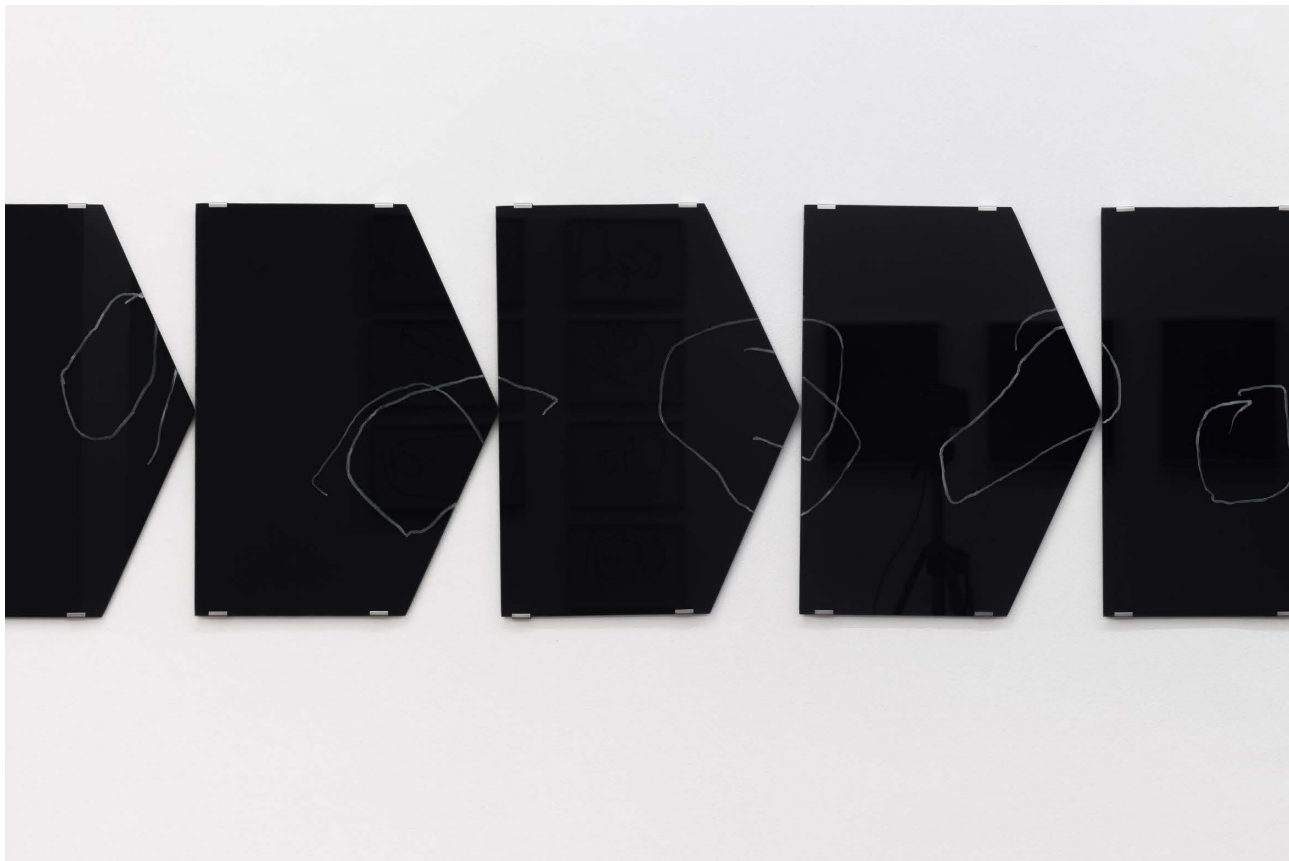
Untitled, 2024
Wool and acrylic paint on recycling fleece
200 x 170 cm / 40 x 44 cm
Hoast, artist-run space, Vienna



Untitled, 2017
marker and adhesive vinyl on paper, heat
transfer vinyl on nylon

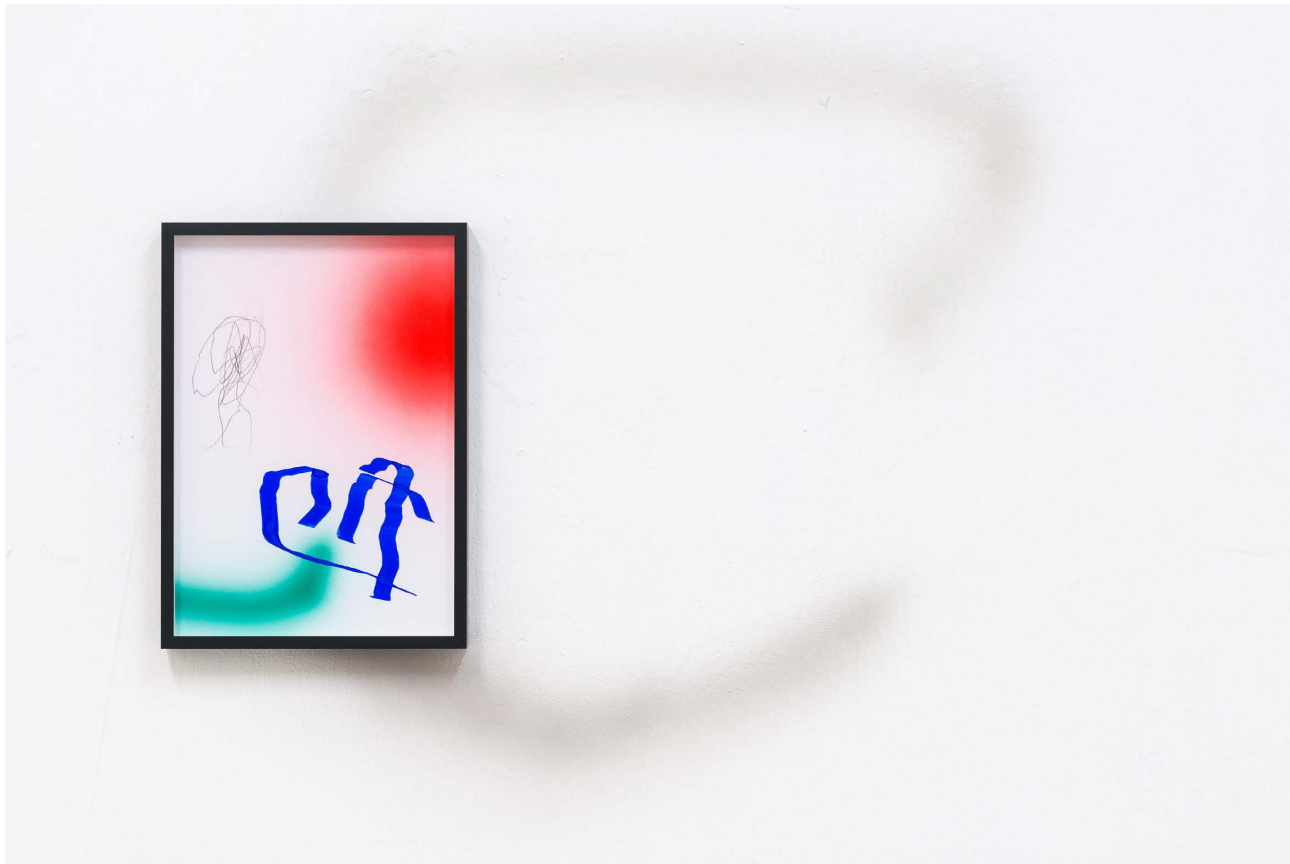
Untitled, 2017
Acrylic paint and industry marker on glass,
painted on the back, 7 parts, 290 × 56 cm

Untitled, 2017
Acrylic paint and marker on glass, painted on
the back, 35.5 × 25.5 cm





Untitled, 2015
 adhesive vinyl on wall, heat transfer vinyl on cotton
 Austrian Cultural Forum Bratislava, Slovakia



Untitled, (computer drawing) 2018
 Ink and pencil on paper
 42 × 29.7 cm / 21 × 29.7 cm
 Kunstverein Kaeshmaesh Wien

> Use your computer's mouse or trackpad to create a picture in a graphics program—you don't need to be an expert. Use a variety of tools and colors. Then, print it out, get the same tools and colors from an art supply store, and try to recreate the image on a fresh sheet of paper.



Untitled 2026
 Pastels, heat transfer vinyl, Xerography and
 spray painted acrylic on aged DIN office paper,
 22 x 30,7 cm



ARRANGED FOUND ITEMS

The site-specific series, „Untitled“ (Island), 2020 resulted exclusively from material collected on the Danube Island, close to the studio in Vienna's 2nd district. Referring to the previous series „untitled drawing series, 2018“ (airbrush, pencil and transfer print on canvas), a new series of works was

created here from dead plant material and soil from the wayside. The specific materials such as black poplar leaves, the sandy soil and the grasses suggest the flora of the riparian woodland along Danube River. If the series had been created in a different place, it would have taken on a different form. As in the ongoing series Rain Moments, Air Recordings, Mosquito Dra-

wings, the place and time of the discovered materials is documented. The work thus not only forms a link between his "natural science" series and the drawing cycles, it also clarifies a connection to his performative works Modern Man 2016 and Modern People 2021-2023, for there, too, the focus is on discovering the public space.

Untitled

Soil, grass, leaf (Alnus glutinosa/ Populus alba) and a branch (Fallopia japonica) collected at Danube island, mounted on cotton fabric, 39 cm x 37 cm, Vienna, 2020

> Collect items in the public space, for example, discarded rubbish or plant litter. Limit your collection to four different elements that you find frequently. Start a series and arrange one of each of the four elements on a piece of paper or canvas.



Mosquito Drawings
Pencil on paper, 42 × 29.7 cm
London, 2015

> Find a swarm of mosquitos. Sit nearby with a pencil and a piece of paper. While focusing on a single mosquito, try to sketch its path in the swarm without looking down at your hand.



AIR RECORDINGS

This series of works is thematically linked to the rain archive. Panels with an adhesive surfaces get exposed to the air during certain periods of time at selected locations in order to collect and fix all particles hitting the surface. The project is intended to provide insight into the diversity of dust particles in the atmosphere(s) surrounding us.



Air Record	AR201609041800
Time	2016-09-04 18:00 to 2016-09-11 12:30
Location	Litomyšl, Castle, Czech Republic
Position gps	49°52'21.2"N 16°18'47.1"E

Air Recording
Dust particles captured at different locations
fixed on adhesive plate, 28,3 × 19,6 cm

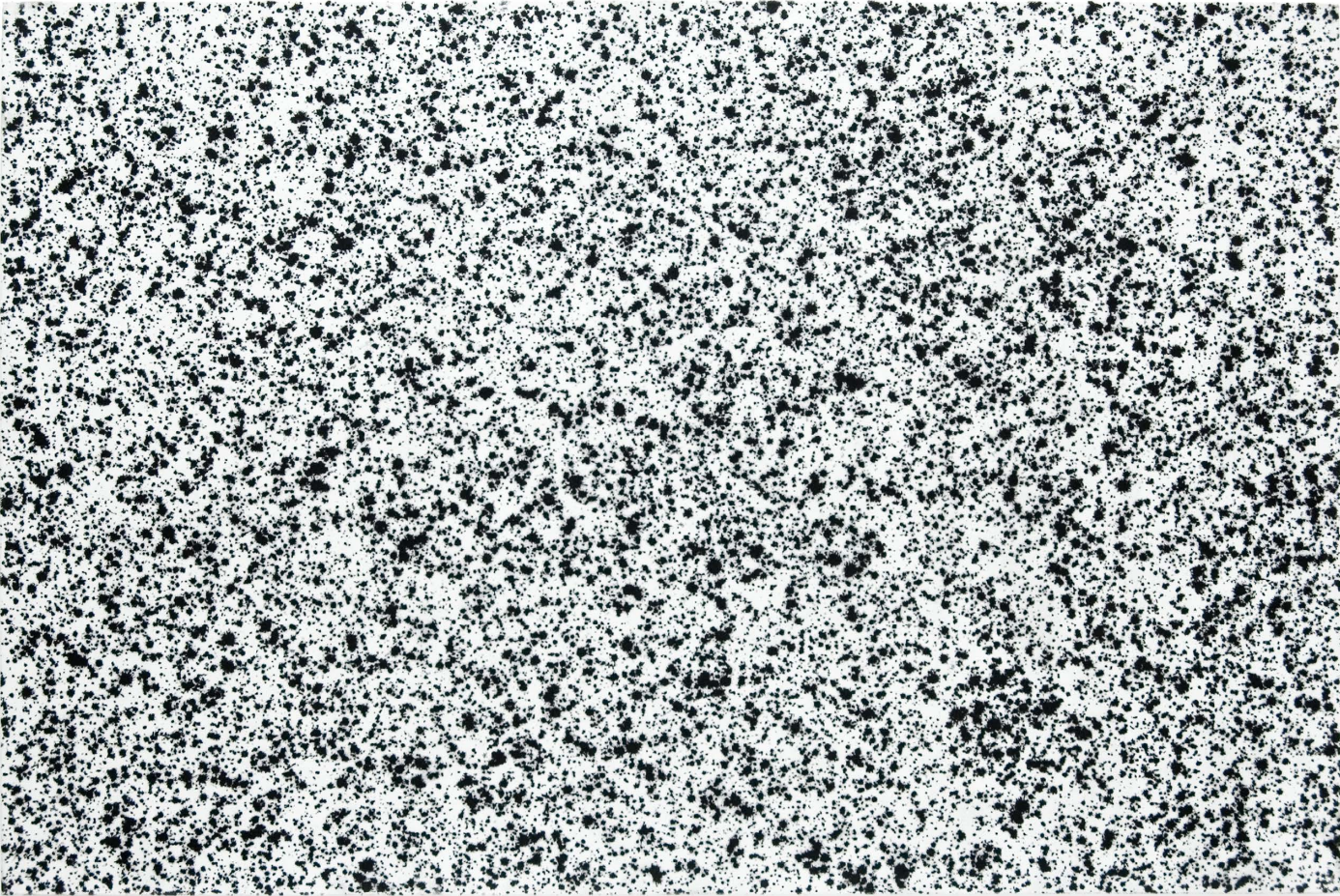
> Place a sticky surface in a location of your choice. Wait a few days, weeks or years to collect the dust that accumulates.

RAIN MOMENTUMS

The series of works Rain Momentums deals documentarily with rain and its structures when it hits the earth. Factors such as wind, temperature and air pressure influence the distribution and diameter of the falling raindrops. Drops of different sizes can also occur in different pro-

portions. This creates an enormous variety of structures. A specially developed process makes it possible to dye drops that have fallen on paper or canvas black and to fix them. Place, time and the exact meteorological conditions are noted and archived for each "recording".

<https://vimeo.com/442722162>



Rain Momentum, 2006
Raindrops and pigment fixed on canvas
90 × 60 cm

Rain Momentum, 2015
Raindrops and pigment fixed on paper,
meteorologic data sheet of its capturing time
42 × 30 cm



Archive No.	RM201503151403
Location	London
Position gps	51.530884, -0.078279
Sea level	6m
Date	15.03.2015
Time	14:03:00
Exposure	00:00:57
Temperature	8.2°C
Pressure	1027hpa ~ falling
Humidity	74%
Wind	1.5m/s WNW
Report	calm, light rain, constant

SOLO SHOWS

2025 Modern People, Sigm. Freud-Museum, Vienna
2024 Old And New Dreams, hoast, Artist-run space, Vienna
2021 Modern People, Kulturjahr2020, Graz
2018 Crazy Cats, MLZ Gallery, Trieste
2018 New Paperworks, Kaeshmaesh, Wien
2017 Capricious Salad, Projektraum Viktor Bucher, Vienna
2015 Komposition mit schwarzen Linien,
Österreichisches Kulturforum Bratislava
2014 Modern Man, Kunsthalle Košice
2014 Angels And Demons At Play, IM ERSTEN, Vienna
2012 Die Große Ausrede, KHG-Galerie, Graz
2012 Bedenken von schlicht Erlebtem, Österreichische
Friedrich und Lillian Kiesler Privatstiftung

EXHIBITIONS AND PROJECTS (SELECTION)

2026 Modern People, Kunstverein Baden
2026 Planetfall – Unfixed Ground, PLANET-H, Vienna
2023 STATEMENT #22, Kunstraum Lakeside, Klagenfurt
2023 Modern People, Kunstverein Schattendorf
2023 KUNST | BUCH | DONNERSTAG, mumok, Vienna
2022 The Somnambulists, Kunstverein Eisenstadt
2022 Beings & Creatures, Chapter 2, < rotor > Graz
2022 Zustand Stein, LLLLLL Artist Run Space, Vienna
2022 MUTAnatur, Künstlerhaus, Vienna
2020 Artemis roaming, Oberösterr. Kunstverrein, Linz
2020 In der Schwebe, <rotor>, Graz
2020 FASHION*ART, KS Room, Kornberg
2019 Dokus und Video Material, KOMM.ST LAB, Anger
2019 MLZ ART DEP - Gallery-Residence II,
Raumstation.Space, Wien
2017 ba ≠ b+a, MUSA Museum Startgalerie Artothek, Wien
2016 AWAY - Stories from abroad, Telegrafenamnt, Wien
2016 Galerie Miroslava Kubíka, Litomyšl, Tschechien
2016 Verein f. Kunst d. Gegenwart, Wien, kuratiert von
Ulrike Königshofer
2016 Stadtmuseum Bruneck, Italien,
kuratiert von Eva Höfler
2015 MODERN HOLES, VBKÖ, Wien,
kuratiert von Elke Auer
2015 NO RISK, NO FUN, Projektraum Viktor Bucher, Wien
2014 This Page Intentionally Left Blank, Akbank Art Center,
Istanbul, kuratiert von Franz Thalmair
2013 the styrians, Kunsthaus Graz (Exhibition Catalogue),
kuratiert von Jaroslav Suchan 2011
Galerie Gülsen Bal, Open Space, Wien,
kuratiert von Birgit Rinagl and Franz Thalmair
2011 Galerie Max Lust, Wien
2011 Galerie Gabriele Senn, Wien, kuratiert von Mag. Elsa
König und Katharina Senn
2010 transart10, mostra sotto un porticato, Eppan, Italien

2010 paraflows.10, Mind and Matter, Künstlerhaus, Wien,
kuratiert von Judith Fegerl, Günther Friesinger
2010 in:system, Schloss Ulmerfeld, Amstetten,
kuratiert von Bernhard Hosa, Anna Spohn
2010 Catch Me! Geschwindigkeit fassen, Kunsthaus Graz,
(Katalog), kuratiert von Katrin Bucher Trantow
2009 Bjcem Association - 14th Young Art Biennale, Skopje
2008 shame, Neue Galerie, Graz, kuratiert von MP-Art,
kuratiert von Günther Holler-Schuster
2007 Eröffnungsausstellung, Kunstverein das weisse haus,
Wien, kuratiert von Elsy Lahner
2006 -30/+65, Kunsthaus Graz (Katalog),
kuratiert von Katrin Bucher Trantow
2006 Zeitgenössische Kunst im Parlament, Wien,
kuratiert von Peter Pakesch
2006 Periphere Strukturen, steirischer herbst, Kunsthalle
Feldbach, kuratiert von K.U.L.M.
2006 It's Playtime! Gallery of Contempotary Art Celje
(Katalog), kuratiert von Irena Cercnik
2006 Vista Point. Kunstverein Medienturm, Graz,
kuratiert von Sandro Droschl
2006 Biennale Intergraf Alpe-Adria, Udine, Italien
2005 Über die Farbe und ihre Bedeutung i. d. Kunst,
Künstlerhaus Graz, kuratiert von Peter Pakesch
2005 s/w, Forum Stadtpark, kuratiert von Eva Beierheimer
2004 fly high, Medienturm, kuratiert von Sandro Droschl
2001 FARBEbekennen, steirischer herbst, Kulturstock K3

SOUND PERFORMANCE (SELECTION)

2024 Nothing Is Something Like Everything,
Michikazu Matsune, Impulstanz, Vienna
2019 Musik aus der Batterie, Studio - Plavcak, Wien
2015 Open Material, Kunsthalle Exnergasse Wien
2011 Performance mit Fiston Mwanza, hoergeREDE,
Kulturzentrum bei den Minoriten,
Programm: Christian Winkler
2008 Sounddesign, Platzen Plötzlich (Gerd Jonke),
Landestheater Bregenz, Regie: Martin Gruber
2008 Performance, Klub Moozak, FLUC, Wien
2006 Performance, Musik aus der Batterie, Likovni salon,
Celje, Slovenien, Programm: Irena Cercnik
2005 Elevate Festival, Leemusic.org, Graz
2005 ReModerne, Lange nacht der Musik, Künstlerhaus-
kino, Wien, kuratiert von: Norbert Pfaffenbichler
2002 Musikdilettanten, steirischer herbst, herbstbar
2001 3 elektrische Galerien, steirischer herbst, Galerie &
Edition Artelier
2001 Spring One, festival for electronic art and music
2000 A/V Kollision, Forum Stadtpark Graz
1999 Musikprotokoll, steirischer herbst, Programm: Christian
Scheib

GRANTS AND SCHOLARSHIPS

2023 Air 101, Gmunden am Traubsee
2018 Land Steiermark Artist in residence, Triest
2016 Theodor Körner Preis
2015 bmukk Fotostipendium London
2014 K.A.I.R Artist in residence, Košice, Slowakei
2013 Landespreis Steiermark – Ankauf Neue Galerie Graz
2012 Kages - Kunst am Bau - Bad Aussee
2012 bmukk STARTstipendium
2009 Bjcem Association, 14th Young Art Biennale, Skopje
2008 exchange programm, Villa Arson, Nice-Ville, France
2006 Artist in Residenz, Celje, Slovenia
2004 Atelierstipendium des Forum Stadtpark Graz
2004 Förderungspreis für Fotografie der Stadt Graz