

Daniel Hill

My artistic practice centers around an exploration of identity — particularly gender and sexuality — through photography, moving images, audio, and installation works. Drawing from my experience as a queer person, I am motivated by an existential need to understand and express myself and to connect with others from a queer-feminist position. My intention is to create work that facilitates intimacy and encourages empathy, understanding, and critical conversations about queer identity and expression in a post-heteronormative society.

My current artistic research looks at queer identity and expression in society and the power dynamics between public spaces and queer corporeality, very often with my own body.

Born in the U.S., I have lived and worked in Vienna since 2012. Self-taught in digital and film photography, I enhanced that knowledge with a diploma from the Friedl Kubelka School for Artistic Photography and a course with Anna Daučíková at the International Summer Academy of Fine Arts in Salzburg.

Portfolio 2019-2023

1. Exhibited Works

Queer as a Daffodil
My Very Flesh Shall Resist Every Stone
This is my Fortress, where I contain my Fears
Mother: A Blouse to Hold Me
A Series of Confinement
My Loneliness Adds Beauty to Life
The Measure of a Man*
I don't want to forget any fragment of your memory

2. Works in Progress

The Body Set Free
Intimation: A Collection
Disjointed Continuity

3. Curation & Performance

MQ Pride Night: Take Up Space!
Chants on Camp

[@drh.photography](https://www.instagram.com/drh.photography)

drhill016@gmail.com

www.danielhillphotography.com



Installation view of *Queer as a Daffodil*, MuseumQuartier Public Art, MuseumsQuartier Vorplatz in June 2023. Installation consists of four stelæ (plus exhibition text) stelæ, each 65 x 200 cm, produced by MQ Wien, curated by Verena Kasper-Eisert

Queer as a Daffodil

Film photography, audio, text; 90 x 70 cm, Alu-Dibond, C-Prints, framed; interactive installation with audio & text; on-going since 2021

The project explores queer identity, politics, and ideology in contemporary art. Through photography, audio, performance lectures and text, I examine what it means to be queer today and the many facets of queer art, together with contemporary artists. This is achieved by capturing artists' gestures and expressions of queerness in staged portraits that are based on their character along with references to their work, art history, and queer culture. A dialog between the artists themselves, their community, and the art world, is developed through interviews that focus on the questions: what does it mean to be queer and how do you bring queerness into an artform?

The daffodil, a defining motif throughout the portrait series, represents self-love and rebirth—associations that recall the experience of coming out as queer. The word daffodil however was once a slur against queers and therefore plays not only an essential aesthetic role but also an artistic attempt to reclaim the word as a representation of queer people's contributions



Installation view during the exhibition Queer Art Spaces 2023 in Kunsthalle Exnergasse, Vienna

to the art world.

The audio interviews add an important dimension to the portraits in an exhibition space, giving voice to the artists portrayed. As part of the presentation, visitors are able to listen to the recordings with headphones mounted directly in front of the portraits, creating an emotional connection between visitor and the artist portrayed through voice and image. This fosters both active and passive dialog on the topic of queerness and queer art.

In addition to the photo and audio presentation, an interactive table installation was installed, presenting the artist's personal notebook. Left open and offered to visitors in which they could share their own thoughts on queerness. The participation was remarkable, and includes long and short passage as well as abstract drawings as a means of queer expression.

Exhibitions:

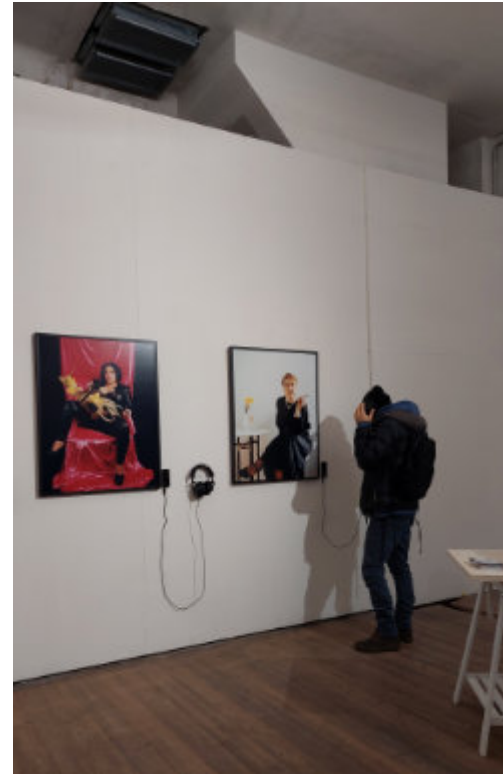
MuseumsQuartier Public Art, MQ Vorplatz, 2023

Meetingpoint, Galerie 5020 Salzburg, 2023

Queer Art Spaces, Kunsthalle Exnergasse, 2023

Together /AND Apart, Fotogalerie Wien, 2021

Project website: <https://www.danielhillphotography.com/works/queer-as-a-daffodil>



Installation view of interactive notebook and visitors using audio installation during the Vernissage of Queer Art Spaces 2023 in Kunsthalle Exnergasse



Denice Bourbon with Cigarette



Danielle Pamp with Self Portrait



Denise Palmieri with Chainsaw



Pêdra Costa with Water Cup

My Very Flesh Shall Resist Every Stone

Film photography, public installation, various dimensions and print techniques, 2021

In this work, I evoke the relationship between corporeal boundaries and the built environment, in order to interrogate the place of queer bodies in urban spaces. I use my body in a nearly sculptural way to underline the lines, spaces, and constraints of my surroundings, while my uneasy and modest posture emphasize the tension between the individual and the ideological and social forces that shape urban reality. Anti- and pro-queer slogans are scrawled on my body, in a similar fashion to the surrounding graffiti, accentuating that queer bodies are not only sites of physical and social struggle, but also of lived experience and discursive realities.

Exhibitions:

MuseumsQuartier Public Art, MQ Vorplatz, 2023

Intimation (solo show), Kunstverein Fortuna, 2022

Fleisch und Stein, Public Spaces, Vienna, 2021

Print is featured in collection of Ostlicht Gallery, Vienna.



Detail view of MuseumsQuartier Public Art Installation, MQ Vorplatz, 2023





Installation view, MuseumsQuartier Public Art, MQ Vorplatz, 2023. Installation consists of six stelæ, each 65 x 200 cm, produced by MQ Wien, curated by Verena Kasper-Eisert



Installation view in Breiter Gasse, Vienna, during the "Fleisch und Stein" exhibition, 2021, 30 x 45 cm, Blueback Poster; graffiti pre-existing

This is my fortress, where I contain my fears

Video installation & public intervention, HD video, split screen, monochrome, sound, 16:9, 5'28", 2022

Stand-alone work from artistic research examining private and public space in terms of its gendered construction and the implication of this within queer body politics. The research is based on the assumption of a male-dominated architecture and design of the built environment and interrogates the power dynamics between corporeal boundaries and gendered territories within heteronormative social and physical structures.

In this work, filmed at the Salzburg Fortress in Austria, I capture my gestures and movements within a structure originally intended for military defense and offense. I juxtapose the original robustness of the ancient fortress with its current fragility, mirrored against my own body, while claiming the stronghold as a space to contain my fears and anxieties about my queerness and safety.

Link: <https://vimeo.com/735119957>



Video stills from split screen display



Installation view during the Open Studio Days of the Intl. Summer Academy of Fine Arts Salzburg, 2022. Projection on recycled drawing paper, 150 x 266 cm, white, hanging in open exhibition space with sound installation; can be viewed from front or back.

Mother: A Blouse to Hold Me

Film photography & installation; on-going since 2022

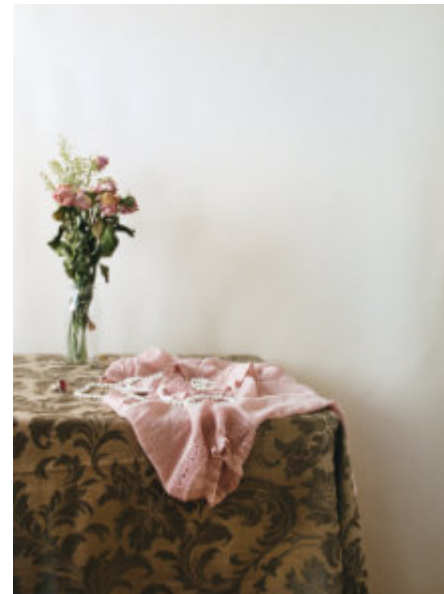
MOTHER is a photographic exploration that aims to capture the essence – and complexity – of our relationship to our mothers*. These profound relationships, whether positive, negative or neutral, are a universal part of the human experience that shape our identities, emotions and sense of self. Drawing from my own complex relationship to my mother as a queer person, I seek to delve into the dynamics of maternal relationships through the lens of clothing – a tangible, intimate link between a person and their mother-figure that carries with them the weight of history, love, nostalgia and, sometimes, tension. The project consists of photographic portraits of individuals wearing or interacting with their mother's garments, along with story-telling elements in which the person's personal stories, memories and emotions are associated with the garments and their relationships.

I started the project with myself.

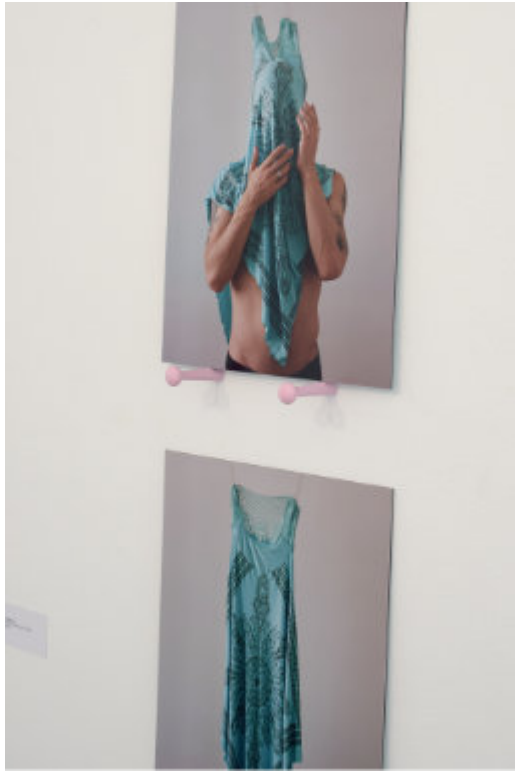
**I use the term 'mother' to mean anyone who, regardless of gender or blood-relation, fulfilled what contemporary society considers a maternal role in a person's life. I leave it to the individual to make that association.*



Her Blue Dress, C-Print, 30 x 40 cm, Alu-Dibond



Her Rosé Blouse, C-Print, 30 x 40 cm, Alu-Dibond



*Exhibition View: Was war Inzwischen?, 2022, Ostlicht Gallery for Photography, Vienna; Diptychs, 30 x 40 cm, Alu-Dibond, C-Prints
Painted wooden coat hangers, ca. 9 cm long.*

A Series of Confinement

Mixed-media installation: photography, stop-motion video projection, 46 x 46 x 13 cm wooden object with 120g paper backing, 3'05" stop-motion video on loop, 2023

This work is an interrogation of the often conflicting desires to both belong to and break free from social categories or labels. Through a series of sequential self-portraits stitched together into video animations, I examine the tensions between corporeal boundaries and the boundaries of societal norms.

The object is wooden, square-shaped and painted with black, glossy lacquer. The larger square is further divided into two L-shaped boxes and three more, smaller squares. As a projection surface, a cut piece of 120g, white drawing paper is attached to the back of the object.

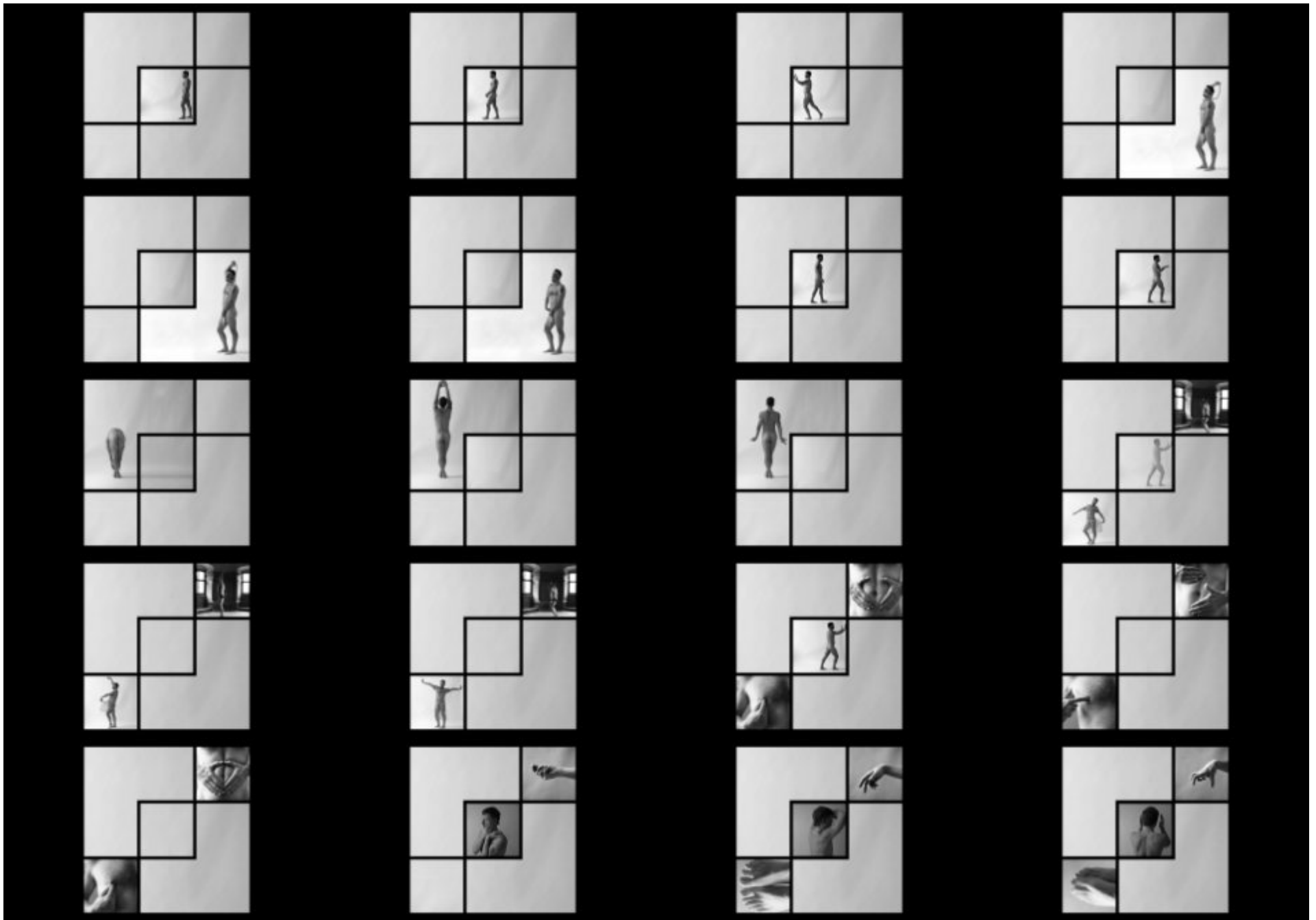
The projection consists of 11 individual stop-motion animations, each telling their own story while interacting with one another within & without the object's confinements. The reflective surface of the object evokes a sense of self-reflection, while the lines and spaces within the object reveal the power dynamics between the individual and environmental and social constraints.



Detail view of installation object and still frame of stop-motion animations.



Installation View of A Series of Confinement during the exhibition Belonging (Foto Wien) in Kunstverein Kombi, Vienna, 2023



Video still images of stop-motion (partial selection).

My Loneliness Adds Beauty to Life

Film photography, 3 C-prints 30 x 40 cm, 1 C-print 40 x 40 cm, framed, 2021/2023

A self-portrait series that explores contentment but also anxiety in solitariness. Partly inspired by the 1883 poem Solitude by Ella Wheeler Wilcox, I set myself in dialog with the speaker of the poem with the camera as my only companion. I question whether solitude and isolation always lead to loneliness or can we also be content with comforting ourselves, alone.

The second stanza is particularly poignant for the series:

Rejoice, and men will seek you
Grieve and they turn and go
They want full measure of your pleasure
But they do not need your woe.

Be glad, and your friends are many
Be sad, and you lose them all
There are none to decline your nectered wine
But alone you must drink life's gall.







Exhibition View during Hautsache (part of the European Month of Photography), curated by Fotogalerie Wien at the Austrian Cultural Forum Berlin, 2023; 30 x 40 cm & 30 x 30 cm, Alu-Dibond, C-Prints.

The Measure of a Man*

Digital photography & installation; diptych, 3.5 x 4 cm, 1 mm Polystyrol 'Mounting', Fujicolor Print; 60 x 80 x 1.6 cm coated wood object, 2019/2021

Toxic masculinity sets stringent and detrimental standards on what our bodies should look like, often resulting in shame or unwarranted pride. (Social) media and the (gay) porn industry perpetuate an unrealistic bar against which male-identifying folks measure their self-worth. In its most literal sense, that measurement is the size of the penis. I interrogate these standards and ideals in this work, presented in small-format prints, mounted on a miniature wall and displayed with an accompanying 4-factor loupe.



Exhibition Views. Above, Hast du Lust?, 2022, Improper Walls, Vienna; below, Fuck Culture, Descriptive, 2021, Raum D, Vienna





Detail View from exhibition Fuck Culture, Descriptive, 2021, MQ Raum D, Vienna; Diptych, 3.5 x 4 cm, 1 mm Polystyrol 'Mounting', Fujicolor Print; 60 x 80 x 1.6 cm, Coated Wood, Painted White seen through a 4-factor loupe.

I don't want to forget any fragment of your memory

Video art installation; mixed-media video works via video projections, 50 inch HD LCD screen and 15 inch cathode ray television, 2022/2023

The installation brings various video and moving image works into dialog about emotional and physical connection to space and body through movement, temporality, seriality and sequences. Using various techniques in video and photography, I examine my own relationship to my body, my queerness, my gender, and the environment around me. When You Touch Me, I Can Say It Is You (2022), for example, I explore the intimacy of a gentle touch – a gesture that often signals the closeness we have with others – as a way to strengthen the relationship to myself. In This Is My Fortress, Where I Contain My Fears (2022), I capture my gestures and movements within a heteronormative space (Festung Hohensalzburg) originally intended for military defense.

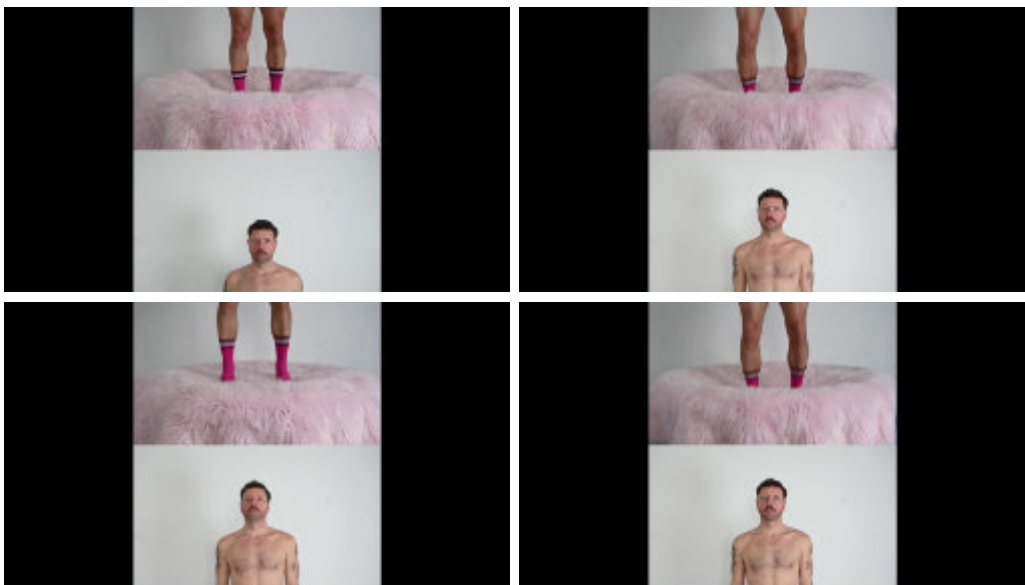
Works featured: This is my fortress, where I contain my fears (2022), When you touch me, I can say it's you (2022), Untitled (Trampoline) (2023), Untitled (Movement in Sequences) (2022).



Detail view of When you touch me, I can say it's you (50" LCD) and Untitled (Movement in Sequences) (15" CRT).



Video Stills from When you touch me, I can say it's you (2022, HD Video, monochrome, 2'50", with sound).



Video Stills from Untitled (Trampoline) (2023, HD Video, monochrome, split screen, 3'41" loop, with sound).



Video Stills from Untitled (Movement in Sequences) (2022, HD Video, stop-motion animation, monochrome, 21" loop, no sound).

The Body Set Free

Video art & public intervention; HD video, AT, monochrome, no sound 16:9, 5'00", 2022 (unpublished)

Performers: Faris Cuchi Gezahegn and Jupiter Rhea Braun

Stand-alone work from artistic research examining private and public space in terms of its gendered construction and the implication of this within queer body politics. The research is based on the assumption of a male-dominated architecture and design of the built environment and interrogates the power dynamics between corporeal boundaries and gendered territories within heteronormative social and physical structures.

In this video and performance work, the protagonists move their bodies in sculptural ways to adapt or refuse to adapt to the architectural structure of Karlskirche and Heldenplatz. The reaction of their bodies with the corresponding movements, gestures and poses express the sensitivities queer people face in public spaces and how we negotiate power or powerlessness in the respective situation.

Link: <https://youtu.be/mciqpiY5DII>



Video stills, locations Heldenplatz (Außeres Burgtor) and Karlskirche, Karlsplatz.



Video still from documentation of public intervention at Karlskirche, Karlsplatz, Vienna.

Intimation: A Collection

Film photography; a collection of various dimensions and arrangements; color and black & white photography, 2021-2023

Intimation: 1) The act of making something known, especially in an indirect way; intimating. 2) An obscure, indirect, usually subtle suggestion, indication, or hint.

The essence of self-portrait photography is performative – a form of art that captures moments during a performance by the photographer themselves. With the camera as the only audience, this allows for a uniquely creative and safe space for the photographer to examine and explore themselves. Every gesture, movement, and pose can be either calculated and rehearsed or free and spontaneous, the momentariness of which is captured when the shutter is released.

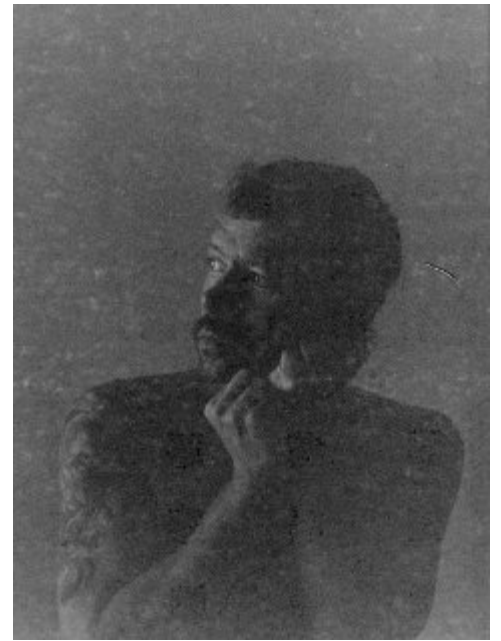
Intimation is a loose collection of individual works, connected together by process and focus: body, gender, sexuality, emotion, space, and time. Throughout the collection, I explore my gender expression, sexuality, emotions, and anxiety – sometimes overtly, sometimes more subtly. Always present is the relationship between my body and societal conceptions of masculinity, femininity, queerness, and beauty.



*I'm Not Looking for Acceptance or Validation
Nr. 2 (Diptych), 2021*



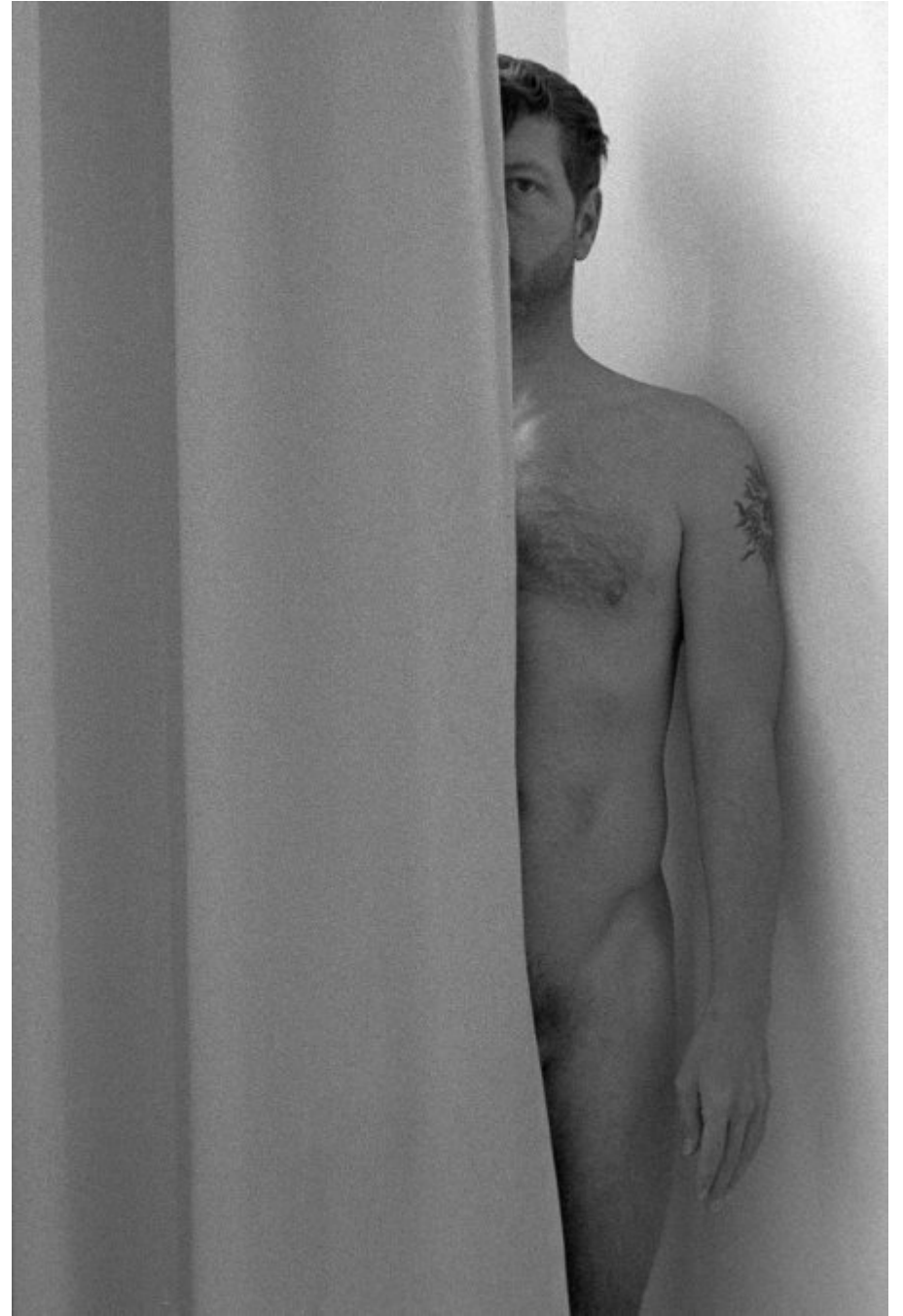
I'm Not Looking for Acceptance or Validation Nr. 1 (Triptych), 10 x 15 cm each, Fine Art Print, Alu-Dibond, 2021.



I Contain Multitudes (on Expired Agfapan 400 Film), various dimensions, Alu-Dibond, 2023.



Pearls and Woes, 60 x 80 cm, 2023



Untitled (Curtains), 60 x 80 cm, 2021



At Ease in Nature, diptych, 21 x 31 cm, Alu-Dibond, C-Print, 2022.



Adidas & Pearls (from the series "Inspired By", inspiration from Wolfgang Tillmanns), 2023



Was Duane Right? (from the series "Inspired By", inspiration from Duane Michals), 2023



What Inspires You? (from the series "Inspired By", inspiration from Robert Mapplethorpe), 2021



Stockings and Flowers, 2023



Censored, 2023



Show Me Yours, 2021



Alone in My Castle, 75 x 100 cm, Fine Art Print, Alu-Dibond, 2023

Disjointed Continuity

Film photography; a collection of various dimensions and arrangements; color and black & white photography, 2021-2023

Similar to and directly related to the Intimation Collection, Disjointed Continuity is a collection of sequential photographic work. Critical to these works is the interrogation of temporality, seriality and the body to capture the temporal aspects of a performance. They intend to tell a story through a collection of fragmented moments.

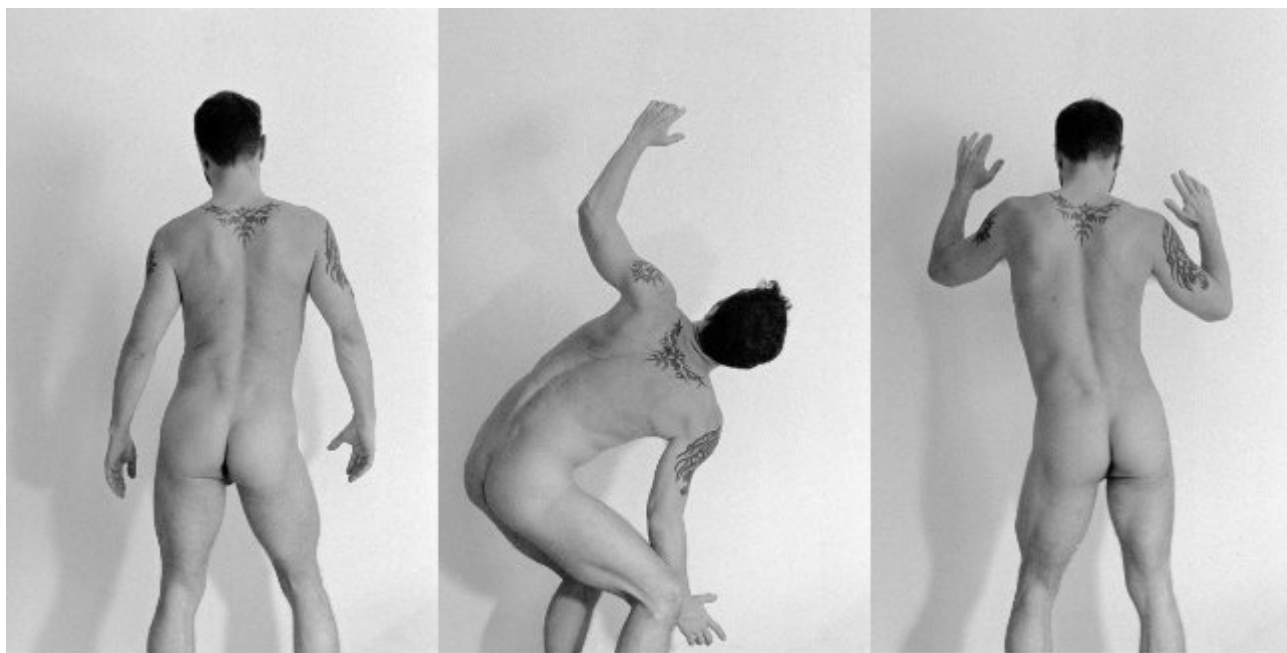
In Me, with the Mannequin (on next page), for example, the images are disjointed, showing only momentary fragments of what might be a longer performance or act. Unlike cinematic moving images, which capture the action continuously, the viewer only sees a specific moment of the performance and is left to determine what is going on between the frames.



Me, 2021, each 20 x 20 cm



Me, with the Mannequin (from the series "Inspired By", inspiration from Duane Michal), each 18 x 10 cm, C-Prints, 2023



Me, Against the Wall, 30 x 40 cm each, Fine Art Prints, 2021



Me, In the Bath, 30 x 40 cm each, Fine Art Prints, 2021



Me, in White Panties, 20 x 20 cm each, Fine Art Prints, 2021



Below: Me, in a Niche, 18 x 24 cm each, Fine Art Prints, 2022



Me, on the Balcony, 30 x 40 cm each, Fine Art Prints, 2023



Me, in the Corner Room, 18 x 24 cm each, Fine Art Prints, 2023

MQ Pride Night: Take up Space

Commissioned Performance & Moderation

14 June, 2023, MuseumsQuartier Summer Stage

Curator and Moderator: Daniel Hill

Co-Moderator: Denise Palmieri

Performances by: Danielle Pamp, Faris Cuchi, Haus of Rausch, Kiki House of Dive and Bicha Boo DJ Collective

I was commissioned by MuseumsQuartier to curate a performance evening during Pride Month 2023 for the Summer Stage in the Main Courtyard.

The evening was curated specifically to highlight and uplift queer bodies in public spaces, particularly those who are most marginalized in mainstream society, such as gender non-conforming and migrant bodies.

The performances included two solo acts: an operetta story of queer histories by Danielle Pamp and vocal evocation of ancestral lineage by Faris Cuchi. These were followed by drag and queer performance artists from Haus of Rausch, vogue performance by Kiki House of Dive and finally a DJ set by Bicha Boo Collective.

Performance documentation: Above, Faris Cuchi; below, Bicha Boo Collective (Pêdra Costa and Mzamo Nondlwana).





Documentation of MQ Pride Night: Take Up Space on 14 June, 2023. On stage is myself with co-moderator, Denise Palmieri.



Documentation of MQ Pride Night: Take Up Space on 14 June, 2023. Above left: Danielle Pamp; below left: Kiki House of Dive; above right: Haus of Rausch; and below right: view of crowd during DJ set.

Chants on Camp

Performance Lecture, 2022

A collaboratively developed performance lecture piece based on the 1964 essay, *Notes on "Camp"*, by Susan Sontag. Performed during the Open Studio Days at the International Summer Academy of Fine Art in Salzburg, passages from the essay's list of notes on the cultural term "camp" were read to the audience. Each performer performatively (re-)interpreted individual passages from the text. During each individual performance, the remaining group rhythmically "chanted" keywords from the passage, intensifying the intended interpretation.

Performance Text (from passages 9 & 10): The androgyne is certainly one of the greatest images of camp sensibility. The most refined form of sexual attractiveness and sexual pleasure is going against the grain of one's own sex. The most beautiful in virile men is something feminine. The most beautiful in feminine women is something masculine. Camp sees everything in quotation marks. Am I a "woman"? Am I a "man"? Or am I something "in between"? **Sexless.**

Ambiguous. Exaggerated. Flamboyant.

Video documentation (edited by Anthe Hermans, 2022, HD, sound, 16:6, 12'0") <https://www.youtube.com/watch?v=ijZlr4Hlqmc>





Performance documentation: Open Studio Days, 2022, Intl. Summer Academy of Fine Arts Salzburg, Festung Hohensalzburg.

ARTIST CV

Education

- 2022** Intl Summer Academy of Fine Art Salzburg, “Fragility and Resilience: Queering Strategies Revisited” with Anna Daucikova
- 2021/22** Friedl Kubelka School for Artistic Photography, Directed by Anja Manfredi

Selected Exhibitions

- 2023**
MuseumsQuartier Public Art, MQ Vorplatz (curated by Verena Kasper-Eisert), Vienna
Belonging, Atelier Kombinage (Foto Wien), Vienna
Fragmente, Lautlos Haus, Vienna
Meetingpoint, Galerie 5020, Salzburg
Hautsache, Fotogalerie Wien & Austrian Cultural Forum, Berlin
Queer Art Spaces, Kunsthalle Exnergasse, WUK, Vienna
- 2022**
Offshore ~ money for the show, Haus der Kunst, Munich
Intimation (solo), Kunstverein Fortuna, Vienna
Open Studio Days, Summer Academy of Fine Art, Salzburg
Was war Inzwischen, Ostlicht Galerie, Vienna
Hast du Lust?, Improper Walls, Vienna

2021

- Fuck Culture, Descriptive, Raum D, MQ, Vienna
OFF GRID 2021, Green Door Artist Space, Vienna
Together /AND Apart, Fotogalerie Wien, Vienna
Fleisch und Stein, Schule Friedl Kubelka, Vienna

Collaborative Performances

2022

- Who Brings the Cake?*, with VBKÖ Members, MUMOK Vienna
Chants on Camp, with Anna Daučíková, Marlies Pöschl and colleagues of the Summer Academy, Salzburg

Teaching/Workshops

2022

- Self-Portraits: Performing for the Camera*, OFF GRID Foto Festival, Vienna

Grants

- Study Scholarship, Summer Academy of Fine Arts Salzburg; District Margareten; City of Vienna; BMKÖS

Association Memberships

- Künstlerhaus Wien; Austrian Association of Women Artists; Queer Museum Vienna; Bildrecht; IG bildender Kunst