

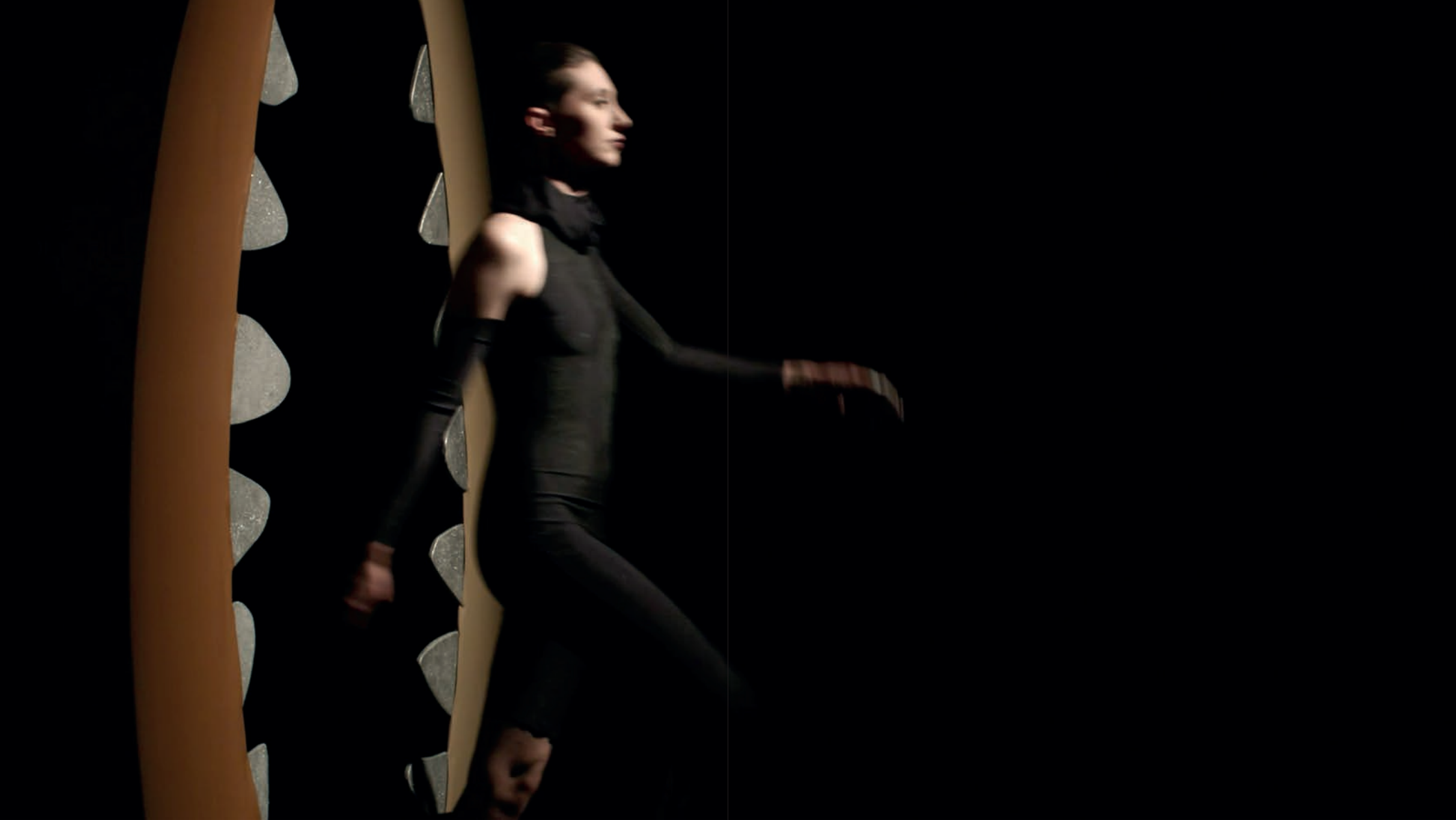
KATRINA DASCHNER

BURN & GLOOM! GLOW & MOON!

Thousand Years of Troubled Genders



kunsthalle wien





Frau Professor la Rose (Katrina Daschner), 2010, photo: steffi dittrich

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Katrina Daschner, *Flaming Flamingos*, third part of the trilogy *NOUVELLE BURLESQUE BRUTAL*, 2011 (film still), courtesy the artist / sixpackfilm

by
WHW

(what, how & for whom)
Artistic Directors
Kunsthalle Wien

Kunsthalle Wien is grateful to be hosting *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*, the most comprehensive exhibition of artist Katrina Daschner's work to date. The

show was carefully put together by guest curator Övül Ö. Durmuşoğlu, who brought her extensive expertise and open method to the project. It encompasses works from the 1990s to the present, tracing a line of intersectional queer interest that continues to undermine (neo-)liberal, heteropatriarchal conceptions of sexuality, gender, subjectivity, and relationships.

Daschner works with various closely interrelated media, ranging from sculpture, textile, music, performance, community-based work, and, most prominently, film, which sits at the heart of her show. As does collaboration, an integral and long-standing focus of Daschner's practice and a central interest of the program we seek to develop at Kunsthalle Wien.

In order to arrive at collectivity and collaboration, Daschner challenges the narrow space that normed, patriarchal subjectivities offer. Take, for example, her early works, like the collages (1999–2002/2022) exhibited at Kunsthalle Wien, in which Daschner began experimenting with self-portraiture. The images, for which she posed with masks and different costumes, were taken with an analog camera, then cut up into fragments and assembled into hybrid bodies. For her, these collages represent early experiments with a “subject in flux”. It doubles, triples, merges, and takes on different attitudes and gendered roles. In the end, her self-portraits do not produce a single coherent subject, but rather split it open and let it bloom. The staging of differently gendered roles confronts their supposed fixity, as well as issues of desire, violence, and power. In doing so, these works are part of a legacy of various queer-feminist intellectuals and artists.

In 2001, Daschner, together with Johanna Kirsch and Stefanie Seibold, founded the performance space Salon Lady Chutney in a Viennese *Gassenlokal* (a popular type of Viennese bar located at street level that patrons often gather outside of). The Salon, which was always meant to be temporary, offered a space for performance at a time when discussions around topics such as art or gender hadn't yet reached the Viennese academies, and when there were no (public) institutions dedicated to



Katrina Daschner,
Golden Shadow,
2022 (film still),
courtesy the artist /
Georg Kargl Fine Arts

performance art in the city. Unfolding on two levels, with a large window front facing the street, the Salon comprised a stage, an exhibition space, and a bar. It could be adapted for all kinds of activities and learning—which, in addition to performing and displaying art, included intellectual exchange in the form of lectures and debates, and, of course, excessive partying.

Engaging with Katrina Daschner's work allows us a glimpse into where and how Viennese queer study—in the sense of learning together and producing knowledge outside of traditional academic avenues—took and takes place. Her show falls in line with an ongoing questioning at Kunsthalle Wien: What are the different legacies of queer-feminist communities and histories that remain hidden and unarchived, locally and beyond? How can intersecting generations of feminists be brought into dialogue, both to collaborate and to challenge each other? And what alternative pedagogies and ways of social world-building do particular artistic practices offer?

As you enter Kunsthalle Wien's shop area, where Katrina Daschner's exhibition begins, you are greeted by a large print showing a row of performers dressed in shiny red and black. They are holding each other close, heads buried in each other's wigs and shoulders. Only fragments

of limbs and costume are visible, no faces or other features that would make a person identifiable. For Daschner, this mass of bodies (a choir from her film *Flaming Flamingos*, 2011) resembles a collective being, a collective head that thinks and feels together.

In her practice, this collective body comes together rather than already *being* together. Here, desire is not exclusively given in the human, but acts more like a pulse that permeates the exhibition space and puts its elements into relation. Props, costumes, animals, synthetic material, performers, the cinematic image, color, refracted light—they all interact. Daschner makes use of desire's movement, a push and pull of attraction and repulsion that moves the visitor. It is the haptics of her imagery, her search for something like a tactile gaze that largely animates the space.

BURN & GLOOM! GLOW & MOON! allows us, at Kunsthalle Wien, to yet again engage in a specifically local, community-based practice that expands towards an experimental way of life, encompassing many earthly things, moving beyond just the human. Katrina Daschner lets us dream and swerve, but her work also reminds us of the time and care that actual community-building necessitates, as well as of ambivalences, violence, and power, which all need to be worked through in relationships. We hope to learn from that and want to thank and cherish the work that went into putting together this exhibition at Kunsthalle Wien.

Katrina Daschner,
Untitled (Plaster),
1999–2022



Katrina Daschner, *Pomp (Golden Shower Take 1)*, 2020,
photo: kunst-dokumentation.com

TURN OFF THE LIGHTS!

by
ÖVÜL Ö. DURMUŞOĞLU

“Thousand years of troubled genders
Now we’re here to live it all
Past and future all together
Tears for the absent and beloved
Burning pearls like glooming stars
Glowing eggs of mooning spiders
As love will tear us all apart”

In 2007, Daschner sang these transformative lyrics to the melodramatic song “Tears for the Absent” while performing with her band SV DAMENKRAFT (together with Gustav and Sissy Boyz). The piece was part of the show *Orlanding the Dominant: A Queer Burlesque*, which is based on Virginia Woolf’s novel *Orlando* (1928), and which inspired the title of this exhibition, *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*. By this time, the tone of the queer theory agenda in arts and culture was already set and defined by Judith Butler’s now iconic *Gender Trouble* (1990) and Eve Kosofsky Sedgwick’s *Epistemology of the Closet* (1990), followed by Jack aka Judith Halberstam’s *Female Masculinity* (1998) and José Esteban Muñoz’s *Disidentifications: Queers of Color and the Performance of Politics* (1999). Now, almost two decades after Daschner performed “Tears for the Absent” with the band, we are still here to live it all, past and future all together, more than ever.

Katrina Daschner is part of a hardworking generation of artists and makers who have been responding to the major conceptual shifts and gender upheavals happening in contemporary art since the 1990s, especially in New York and London. Daschner’s chosen home of Vienna may have been slow to respond to these performative new awakenings, but she and her friends felt their pull after graduating—in Daschner’s case, from Angewandte. Since then, she has been performing, sculpting, collaging, singing, embroidering, knitting, filming, and organizing



SV DAMENKRAFT,
f.l.t.r.: Sabine
Marte, Katrina
Daschner, Gin Müller,
Christina Nemec,
2006, photo:
SV DAMENKRAFT

community acts to address gender struggles and the power systems upon which they are built.

BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders is the most comprehensive exhibition of Katrina Daschner’s work to date. It is the outcome of material research and in-depth studio dialogues with Daschner on queer and lesbian feminist situatedness in life and work. The exhibition creates an immersive environment of senses, textures, and feelings—a journey through over two decades of intersectional and queering practices in film, performance, sculpture, community work, and music. It is a setting in which the monuments of white patriarchal heteronormativity are dismantled stone-by-stone with pain and joy.

Daschner’s work has tirelessly challenged patriarchal mores and their everyday norms in Western society. Through various proposals of corporeal fluidity, she scripts and enacts her works herself, with the help of her community. With stylized performances, she plays with the boundaries of human and non-human, and what is socially defined as the norm, exposing the artificiality of the gendered binary and the prejudices it generates, freeing the body. Starting in 1997, she began to sew and crochet her *Zuhälter*, colorful gadgets made out of a variety of materials, to wear on her body for various collages and performances. The *Zuhälter* may be considered humorous agents enacting her stance against gendered troubles.



left:
SV DAMENKRAFT,
Gustav, Sissy Boyz,
f.l.t.r.: Katrina
Daschner, Sabine
Marte, Gin Müller,
Tomka Weiß,
Eva Jantschitsch,
Christina Nemec,
2012, photo:
Rania Moslam



Katrina Daschner, *Golden Shadow*, 2022 (film still), courtesy the artist / Georg Kargl Fine Arts

Like her masks, they signal the constant presence of the Other, the foreign constitutive part of the self-image,¹ which is indispensable for Daschner to discuss queerness. In order to come out as lesbian/queer, she set herself on a journey to discover and stage the various shades of her others, which appear as different gender-fluid characters.

In her performances and video works, the stage becomes the setting for a precarious desire for (in)visibility and, at the same time, an endless yearning for rebirth. The bodies that perform and the potential audience that follows them mutate and embody different emotional cycles again and again. The late Tim Stüttgen touches on the core of Daschner's artistic strategy in writing about her film trilogy *NOUVELLE BURLESQUE BRUTAL* (2011): "Deconstructions and reconstructions of otherwise sexist genres are used for new self-conceptions and self-assured empowerment, not just to criticize normative or even violent images and acts—such as those supplied by mainstream porn and its many at times explicitly misogynous varieties—but also to counter them with self-selected affirmations."² On photo paper and later textile, Daschner's stylized acts merge with her confronting yet inviting image politics—she cuts and pastes stories of love and pleasure, violence and resilience, death and rebirth.

In one of our conversations, Daschner shared with me that alongside all the performative, collage, and textile-based work, her turn to experimental filmmaking with *Hafenperlen* [Harbor Pearls] (2008) was inevitable, because it gave her the opportunity to unite all these ideas and various genres, which couldn't be expressed in the space of an installation, into one cosmos. Indeed, as a generous storyteller, she still has many more stories to share. Furthermore, her idiosyncratic engagement with experimental film shows how installation-oriented and filmic practices can merge and transform each other in alternative visual, temporal, spatial, and corporeal forms. Since starting her film work, she has continued to work with the same team and protagonists, strengthening queer kinship. All of these eyes, bodies, and minds involved in her films enrich their dreamscape.

1 Frank, Rike, „Katrina Daschner“, in: Felicitas Thun-Hohenstein (ed.), *Self-Timer Stories*, Vienna: SCHLEBRÜGGE.EDITOR, 2015, p. 116f.

2 Stüttgen, Tim, „Femmelesque: Co-ordinates of a Dyke-Tease Idiom“, in: Katrina Daschner, *NOUVELLE BURLESQUE BRUTAL: A Trilogy by Katrina Daschner*, Salzburg: FOTOHOF edition, 2012. An abridged version is republished in this guide.

Invitation *CLUB BURLESQUE BRUTAL: Best of*, f.l.t.r.: Frau Professor la Rose (Katrina Daschner), Miss Bourbon (Denise Bourbon), Denise Kottlett, Cunt (Noah Damian Safranek), Don Chanel (Moirä Hille), Dr. Sourial (Stefanie Sourial), 2011, photo: Ute Hölzl

Daschner's artistic acts function like threads attaching her stories, stages, and characters together. In her textile-based works, threads are minimal yet highly visible, akin to the pinch needed to wake up from a dream. Threading, circling, and wandering are the strategies through which the exhibition *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders* moves, enacting new connections among Daschner's works. In response to her dreamy settings, certain powerful components of films and performances become evocative installations themselves and touch each other in a new way. Symbolic scenes from her films *Hiding in the Lights* (2013) and *Powder Placenta* (2015) adorn the walls, a sitting area responds to *Plum Circus* (2019), the choir from *Flaming Flamingos*, the third part of the film trilogy *NOUVELLE BURLESQUE BRUTAL* (2011), greets visitors at the entrance of the exhibition, and the shiny confetti and applause from the film *Hiding in the Lights* (2013) take over the foyer. Visitors enter the main exhibition hall from a big vagina dentata, through which Daschner and her protagonists march in *Pferdebusen* [Horse Boobs] (2017). In addition, new textile collages and sculptures wrap themselves around a core of filmic work, including *TANZ2000*



[*DANCE2000*] (2000) and her latest film *Golden Shadow* (2022). A unique and sensuous journey takes place among these threads, its glamorous and dark moments melting into each other not only for those who meet Daschner's practice for the first time, but also for those who have been part of its making.

Daschner confronts, touches, embraces, and dreams. Some of her dreams are very camp and some quite damp. She is like the unique four-headed sphinx in the Ancient Greece and Egypt collection of Kunsthistorisches Museum. She has more than one head, one voice, and more than one riddle to trouble those who want to seize power. In order to do that, she also sculpts a collective gender-queer body—a queer performance squad that changes in size for different performances, sometimes six, sometimes thirty womxn accompany her in various moments. The collective performance space *Salon Lady Chutney* was opened on March 8, 2001, by Daschner in collaboration with Johanna Kirsch and Stefanie Seibold. It consisted of a stage, a bar, and an exhibition space. Since 2009, with the motto "More is more and less is just less!", the performance series *CLUB BURLESQUE BRUTAL*, at *brut Wien*, introduced bizarre, glamorous, intelligent, and funny burlesque shows to Vienna with a wonderful troupe of queer performers—from Vienna's diverse queer scene—alongside Daschner.

BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders confronts, touches, embraces, and dreams of mutating "femme"-ness,³ mutating bodies, and mutating genders. It arrives at a critical time of public empowerment for womxn (cis and trans), LGBTQIA+, crip, and BIPOC communities in the contemporary art world. In touch with various communities, who were part of the process of its making, the exhibition continues to propose different avenues for queer-feminist political action. We hope this whole beautiful, sensual, plurivocal endeavor will inspire us to go to places where love will bring us together instead of tearing us apart.

3 A "femme" is a queer person who presents themselves in a feminine manner. Femme and femininity are closely related yet not interchangeable. A femme can be a cis womxn, a trans womxn, a gender-nonconforming person, or a nonbinary person. This person may be a lesbian, pansexual, bisexual, or any other identity under the umbrella of queer.

WORKS



Katrina Daschner, *Powder Placenta*, 2015 (film still), courtesy the artist / sixpackfilm



Katrina Daschner, TANZ2000 [DANCE2000], 2000 (film stills)

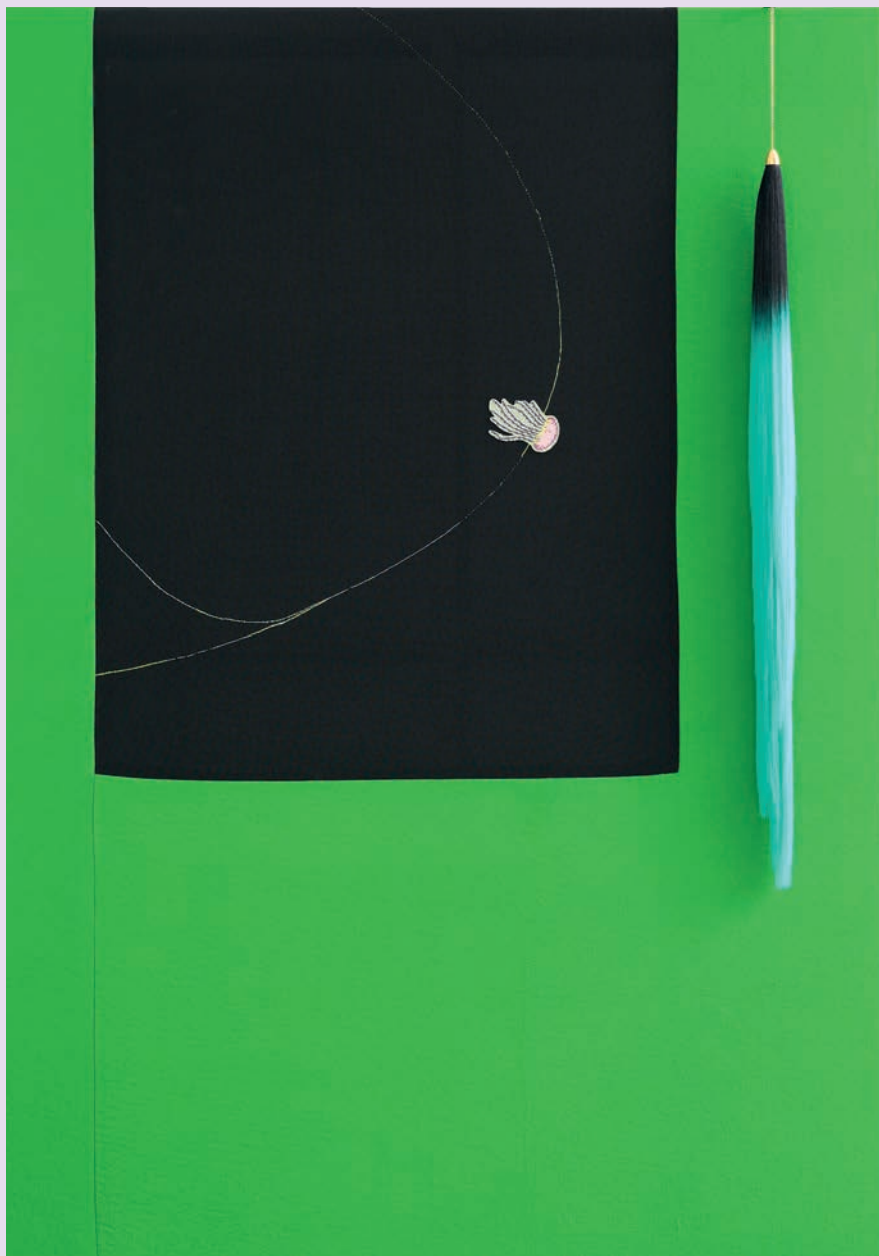
TANZ2000

[DANCE2000]
2000

The year 2000: it was the turn of a new century, a big cloud of unknown. It came with so many hopes, dreams, and expectations that all you could do was dance into it. TANZ2000 [DANCE2000] is among the early video works by Katrina Daschner. She takes the film frame as the core performative space for her body and employs a rougher, home video kind of underground filmic language. TANZ2000 [DANCE2000] enjoys a certain anarchic archival tone when seen in 2022. Daschner is looking directly into the lens of the static camera, relating to its fixed mechanical gaze by moving and “sculpting” her own body with different outfits and props in front of it.

In this period, the artist was particularly fond of creating campy characters of herself by ironically and also lustfully playing with kitsch and exaggeration. In TANZ2000 [DANCE2000], some of these characters, which Daschner understands not as separate alter egos but as different versions of herself, gaze straight into the eyes of their future unknown audience and dance to their favorite tunes to greet the year

2000, be it k. d. lang, Cher, or Falco. The whole gesture is quite close to contemporary self-performative actions on social media. Daschner’s versions of herself, also appearing as part of her collage works, historically salute Cindy Sherman’s *Untitled Film Stills* (1977–1980)—an iconic series on the societal construction of (female*) identity. In these black-and-white photographs, Sherman poses as various womxn in stereotypical roles, like “vamp” or “housewife”, in unidentified film scenes resembling 1950s and 1960s cinema. For its new installation in Kunsthalle Wien, Daschner’s video is divided into eight different monitors, around which to move, dance, and walk. The audience is warmly invited for a one-to-one interaction with each character, as they will soon meet them again in the exhibition.



Katrina Daschner, *Lesbian Teletentakel #2*, 2022, courtesy the artist / Georg Kargl Fine Arts, photo: Kunsthalle Wien

LESBIAN TELE- TENTAKEL

2022

Katrina Daschner's artistic acts function like threads attaching her stories, stages, and characters together. In her textile-based works, threads are minimal yet highly visible, akin to the pinch needed to wake up from a dream. She uses particular green textiles to mimic green screens, which are used in film and television productions to allow the placement of any background image one desires behind the subject in postproduction. In her own filmic practice, Daschner has often used green screens behind glass to create a sense of "analog fade-ins". For example, she rinsed paint over a screen in the making of her short film *Pfauenloch* [Peacock Hole] (2018). These screens later became works themselves (*Schüttblenden* [Dripping Fade-in], 2018).

In these new works, her green surfaces invite the audience to imagine different background stories or images. This is because the dominant, everyday backstories, especially about the "othered" bodies of the white patriarchal system, need to be repeatedly changed with persistence and fierce imagination.

Lesbian Teletentakel (2022) is a new textile work series produced for the exhibition at Kunsthalle Wien, which plays—with passion and adoration—with the deep-sea sexuality thematized in *Perlenmeere* [Seas of Pearls] (2016) and the mutation of the female* body as seen in *Golden Shadow* (2022). During an exchange project she developed in the early months of the Covid-19 pandemic, Daschner sewed glowing jellyfish on different garments of other people who, in exchange, wrote her lyrics or songs, or gave her books, photos, or massages. Following the desire to mutate bodily forms, genders, and sexualities in a new space, outside of patriarchal fantasy, the round shapes of deep-sea creatures meet the curving forms of deep-sea lesbian sexuality, creating new bodies in the large, green textile surfaces of *Lesbian Teletentakel*.



Katrina Daschner, *Lesbian Teletentakel #1*, 2022 (detail), courtesy the artist / Georg Kargl Fine Arts, photo: Kunsthalle Wien



Katrina Daschner, *Lesbian Teletentakel #4*, 2022, courtesy the artist / Georg Kargl Fine Arts, photo: Kunsthalle Wien



Katrina Daschner, *Untitled (Costa)*, 2000

COLLAGES

Take You Down to Paradise, 2000
Trust in Me (Wasted Couple), 2000
Untitled (Attack), 1999
Untitled (Burn & Gloom, Glow & Moon),
 1999–2022
Untitled (Chiapas), 2000
Untitled (Clasps), 1999–2022

Untitled (Costa), 2000
Untitled (Crocheted Tongue), 1999
Untitled (Plaster), 1999–2022
Untitled (Veracruz), 2000
Untitled (Wien—México), 1999
Untitled (Zona Rosa), 1999

Katrina Daschner's self-reflexive, glamorous universe is tightly woven around sensual imaginaries, glowing interventions into rigid patriarchal frameworks and community-oriented corporealities. In the late 1990s and early 2000s, her confronting and inviting image politics were formed and enacted through photography, photo-collage, and photomontage work. The photo-collages are straight out of a campy, DIY-made B-movie, in which she herself is the star. These are made of the photographs she took of various versions of herself in different mundane places: wearing a variety of masks, props, and outfits. She uses her *Zuhälter*, the pink body parts or toys that she crocheted on her own body for her various collages and performances. The *Zuhälter* may be considered humorous agents enacting her stance against gendered troubles. Like her masks, they signal the constant presence of the Other, the foreign constitutive part of the self-image, which is indispensable for Daschner to discuss queerness. In order to come out as lesbian/queer, she set herself on a journey to discover and stage the various shades of her Other, which appear

as different gender-fluid characters. These photo-collages are where Daschner thinks about the space of intimate relationships or human institutions of intimacy, about love and trust. *Untitled (Zona Rosa)* (1999) is a special example, in which the artist's mother makes a second appearance after being in one of Daschner's early films, *Mutter mit Marmelade* [Mother with Marmalade] (1998). *Trust in Me* (e.g. *Wasted Couple*) (2000) is another series in which she creates "weird" couplings out of her fictional embodiments. Before Daschner created a recurring queer chorus in her films, such as *Hafenperlen* (2008), *Aria de Mustang* (2009), or *Flaming Flamingos* (2011), she first created a chorus of her "Others".



Katrina Daschner, *Untitled (Crocheted Tongue)*, 1999



Katrina Daschner, *Trust in Me (Wasted Couple)*, 2000

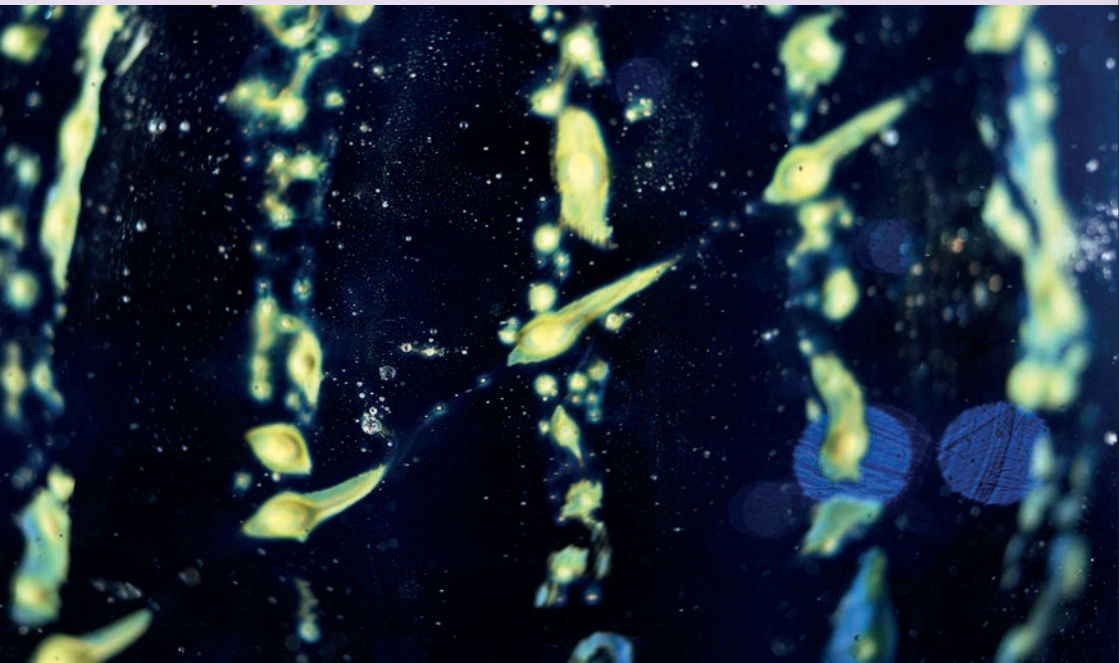


VAGINA DENTATA

The monstrous, untameable, and uncontrollable feminine or female* body has been a central pillar of phallocentric and patriarchal culture for thousands of years, taking many forms from the figure of Medusa onwards. Part of folk imaginary in many different parts of the world, the myth of “vagina dentata” (toothed vagina in Latin) is a common reference to the monstrous female*. The equation of mouth and vagina was discussed by Sigmund Freud as a manifestation of survival instinct: to devour versus being devoured. Karl Abraham later proposed it as part of the oral-sadistic or cannibalistic stage of the infantile libido. Vagina dentata is a notorious symbol of the fear of womxn and the terror that they inspire, which is linked to castration anxiety for cis men*. Today, the war on womxn’s bodies continues to wage around the world, deeply rooted in the persistent myth of the toothed vagina and all it represents.

Katrina Daschner repeatedly visits the notion of vagina dentata in her practice. Sometimes it functions as an armor for her queer performers, and sometimes as a rite of empowerment

when they “enter” the stage through it. Commissioned for *BURN AND GLOOM! GLOW AND MOON! Thousand Years of Troubled Genders*, Daschner’s new installation addresses the protagonist agency of vagina dentata in her artistic vocabulary. It invites the audience to jump in, to immerse themselves in an environment of the senses and the sensual in the final and main room of the exhibition.



POMP

2020

POMP (2020) is the eighth and final part of Katrina Daschner's queer film series, which was later compiled into a feature-length film called *Hiding in the Lights* (2020). The series was shot between 2012 and 2020 and loosely inspired by Arthur Schnitzler's 1926 novella *Traumnovelle* [Dream Story]. Famously adapted by Stanley Kubrick for *Eyes Wide Shut* (1999), the novel depicts the essential patriarchal subjecthood through the sexual fantasies of a typical modern bourgeois married couple in Vienna. It is important to highlight that it was written after Sigmund Freud's seminal *Interpretation of Dreams* (1899) and *Three Essays on the Theory of Sexuality* (1905), in which Freud analyzes and strengthens the fundamentals of patriarchal modernity. Daschner inverts the story by having a lesbian/queer couple in a long-term relationship as its protagonists. Revealing a special fantasy, longing, or feeling, each chapter is a journey into one's own instability. Her accompanying cast throughout the series is an exclusively queer and, in many senses, diverse group of performers.

POMP, set in midnight blue, gold, and bubbly glamour, is a musical without music, in the form of variety acts treated in Busby Berkeley's choreographic style. They are reminiscent of the extravagant geometrical dance numbers shot from above in early Hollywood musicals, such as *42nd Street* and *Footlight Parade* (1933), and *Dames and Fashions of 1934* (1934), all of which Berkeley choreographed.

These solid references change shape and are obscured in different formal and sensual associations as soon as they arrive in Daschner's edgy dreamscape. Eight womxn performers in blue catsuits come closer to each other and drift apart in kaleidoscopic dance moves. A golden liquid pours into crystal champagne flutes and takes the form of golden glitter evocatively running down the performers' legs between non-linear flashes of different architectural details from a classic anatomical theatre and visions of galloping horses. The human-made non-human details become as important as human protagonists in this fantasy. When nothing is as it seems, the only constant is change.



Katrina Daschner, *POMP*, 2020 (film still), courtesy the artist / sixpackfilm



front: Katrina Daschner, *Sister Siren* (Lilac), 2022 (detail),
courtesy the artist / Georg Kargl Fine Arts

SISTER SIREN

2022

Sister Siren (2022) is a series of sculptures that have been newly commissioned for the exhibition at Kunsthalle Wien, made of artificial hair, fluorescent plastic and brass sticks, chains, and concrete. Not surprisingly, sirens, like *vagina dentata*, belong to the mutating iconography of the monstrous female*. As early as the third century BCE, sirens were described as part-womxn, part-fish by Apollonius of Rhodes in *Argonautica*; their mermaid-like depiction began later, in the Middle Ages. From their mythological beginning, they lured sailors—men*—towards the darkness.

BURN & GLOOM! GLOW AND MOON! *Thousand Years of Troubled Genders* is an environment in which the senses and the sensuous are elaborately woven by Katrina Daschner. Her *Sister Siren* sculptures are the silent yet burning and glooming, glowing and mooning corporeal agents of that environment, which serve to anchor the audience with their colorful presence. The sculptural is a performative act of self-expression for Daschner. For the artist, this performative state of shaping

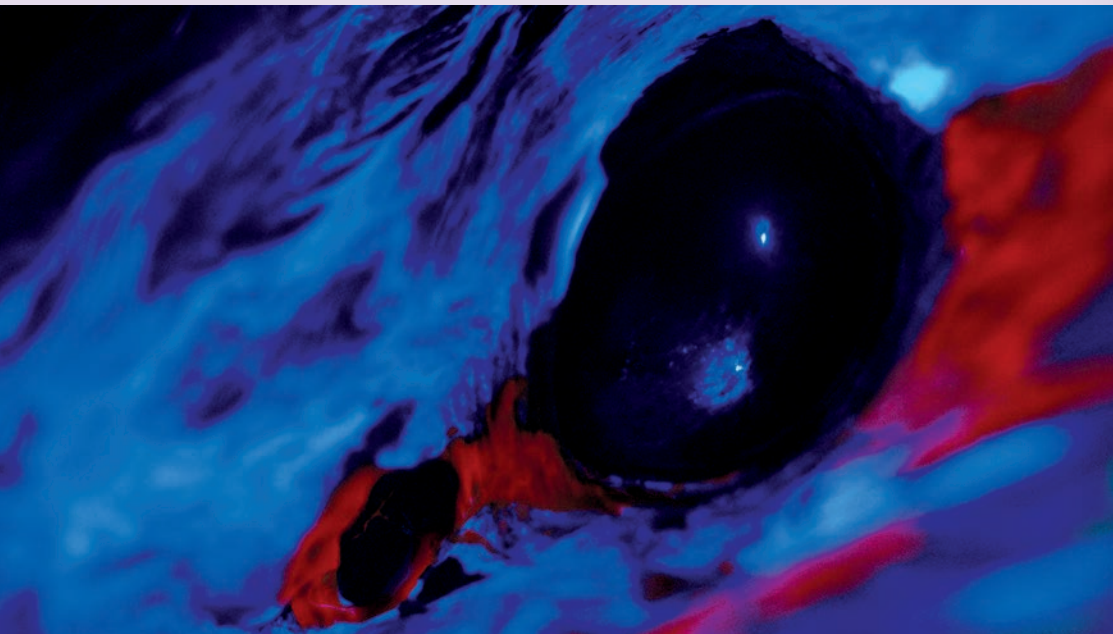
encompasses the campy ways she choreographs the performers in her films—the way they dress, move, act, and relate to each other—as well as the sets and objects she creates. Sculpture has been mostly in the service of her films: never permanent yet never secondary at the same time. *Sister Siren* can be read as the empowered abstraction of sisterly bodies that have accompanied Daschner in her artistic journey to defy patriarchy and its norms. Their colors are to be read like forenames that are glowing visible. Their voice comes from this glowing visibility.



Katrina Daschner, *Sister Siren* (Silver-Gray), 2022 (detail), courtesy the artist / Georg Kargl Fine Arts



Katrina Daschner, *Sister Siren* (Lilac), 2022 (detail), courtesy the artist / Georg Kargl Fine Arts



GOLDEN SHADOW

2022

Golden Shadow (2022) is a recurrent dark dream in which the subconscious thinks about the body's past unspoken stories from another time. They need to be remembered and they need to be told. And sometimes this is the only way to survive.

The narrative of the film is marked by the memory of a blackout; we are made aware of what happened afterwards, but we are left to imagine what took place beforehand. We understand that the body has already begun its mutation towards the non-human and is empowered through it. Yet we are not told what led to this decision or preference. The film leads us through a hybrid thicket of feelings generated by an experimental narration of different textures and surfaces. Hybrid bodies, plants, animals, and landscapes intertwine, touch, pulsate, and float. Visions of another kind of hybrid community accompany the transformation of our mutated heroine in the nocturnal mode.

Newly produced for the exhibition at Kunsthalle Wien, *Golden Shadow* is the most recent filmic addition to

Katrina Daschner's artistic universe. It carries many formal traits inherited from Daschner's filmography, yet it also stands apart with its particular thriller feeling. It almost seems to be dedicated to Hyo Lee, her main protagonist, who has accompanied her in all films in recent years and who has been a close member of Daschner's extended queer family in Vienna. Hyo Lee takes us on this journey through her elegant and strong but, above all, precise and sensitive performance. The formal, sensual, ticklish resonances that have come to be identified with Daschner's elaborate film experimentation gain a stronger narrative agency in *Golden Shadow*, which is oriented towards a singular character. The artist describes this film as revolving around many new lines of thought on life, survival, death, and rebirth.

In the end, Hyo's journey continues to an unknown destination. Even if we don't know exactly where it leads, it is one we all need to follow.



PFERDE— BUSEN

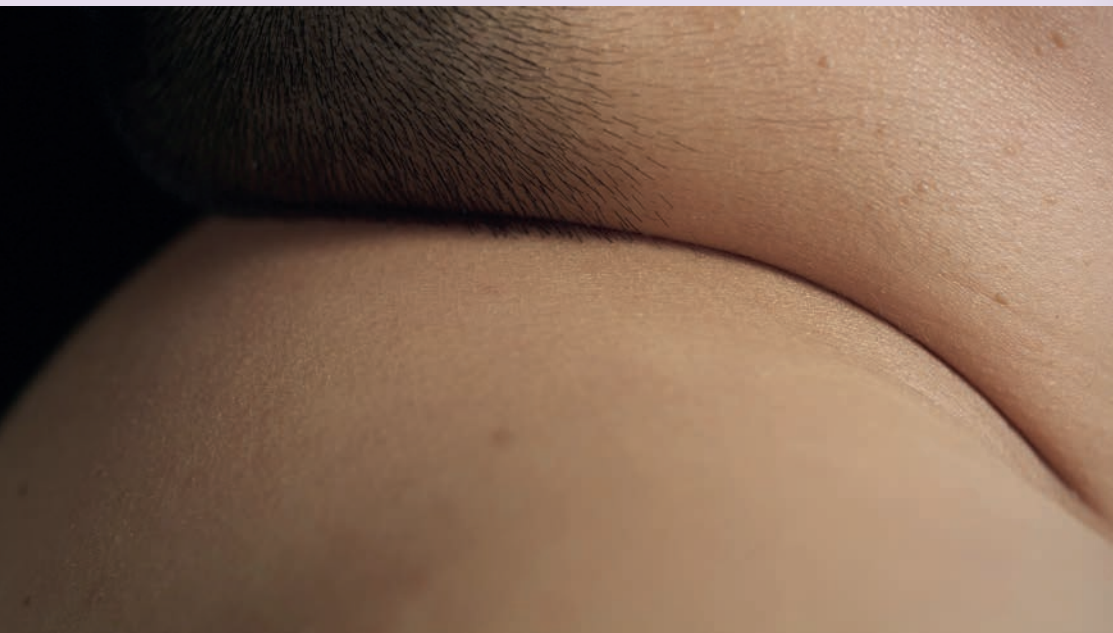
[Horse Boobs]
2017

Pferdebusen [Horse Boobs] (2017) is the fifth part of Katrina Daschner's queer film series, which was later compiled into a feature-length film called *Hiding in the Lights* (2020). The series was shot between 2012 and 2020 and loosely inspired by Arthur Schnitzler's 1926 novella *Traumnovelle* [Dream Story]. Famously adapted by Stanley Kubrick for *Eyes Wide Shut* (1999), the novel depicts the essential patriarchal subjecthood through the sexual fantasies of a typical modern bourgeois married couple in Vienna. It is important to highlight that it was written after Sigmund Freud's seminal *Interpretation of Dreams* (1899) and *Three Essays on the Theory of Sexuality* (1905), in which Freud analyzes and strengthens the fundamentals of patriarchal modernity. Daschner inverts the story by having a lesbian/queer couple in a long-term relationship as its protagonists. Revealing a special fantasy, longing, or feeling, each chapter is a journey into one's own instability. Her accompanying cast throughout the series is an exclusively queer and, in many senses, diverse group of performers.

A horse's eye is an opening, an exciting peephole into a surrealist vision. It is not so different from Marcel

Duchamp's unique visual experience *Étant donnés: 1. La chute d'eau, 2. Le gaz d'éclairage* [Given: 1. The Waterfall, 2. The Illuminating Gas], which the artist constructed in total secrecy from 1946 to 1966. Through the peephole, the unsuspecting viewer encounters a realistically constructed simulacrum of a naked womxn lying spread-eagle on a bed of dead twigs and fallen leaves.

In *Pferdebusen* [Horse Boobs], the peephole instead transforms into a vagina dentata, through which five performers in Amazonian costumes and face masks march onto a stage with no physical audience. Visitors of the exhibition are generously invited to take a seat and be part of the scenery. A soundtrack of horse gallops accompanies them intermittently. After all, isn't the female* body treated as the infantile, the monster, and the animal most of the time? Three half-human, half-animal performers listen to the gallops and agree to disagree with these deeply sexist notions. Oval details of female* breasts and buttocks are juxtaposed with saddles and other details associated with a horse's body. It is the unfolding of a sensuous visual dramaturgy in which the female* body and the horse's body merge in peculiar ways.



PERLEN— MEERE

[Seas of Pearls]
2016

Perlenmeere [Seas of Pearls] (2016) is the fourth part of Katrina Daschner's queer film series, which was later compiled into a feature-length film called *Hiding in the Lights* (2020). The series was shot between 2012 and 2020 and was loosely inspired by Arthur Schnitzler's 1926 novella *Traumnovelle* [Dream Story]. Famously adapted by Stanley Kubrick for *Eyes Wide Shut* (1999), the novel depicts the essential patriarchal subjecthood through the sexual fantasies of a typical modern bourgeois married couple in Vienna. It is important to highlight that it was written after Sigmund Freud's seminal *Interpretation of Dreams* (1899) and *Three Essays on the Theory of Sexuality* (1905), in which Freud analyzes and strengthens the fundamentals of patriarchal modernity. Daschner inverts the story by having a lesbian/queer couple in a long-term relationship as its protagonists. Revealing a special fantasy, longing, or feeling, each chapter is a journey into one's own instability. Her accompanying cast throughout the series is an exclusively queer and, in many senses, diverse group of performers.

Perlenmeere [Seas of Pearls] stars Hyo Lee alongside many sea creatures, such as algae, jelly fish, and other cnidaria. The way that deep-sea organisms move and breathe under water triggers sexual fantasies of a human mind, which desires to grasp and penetrate: a thousand soft fingers invite lustful touches, tentacles are reminiscent of soft dildos. At the same time, in Katrina Daschner's keen and evocative visual framing, in these sensual resonances, certain forms of the female* human body merge with these unintentionally lustful, non-human forms. Our gaze desires but cannot grasp and penetrate. In their seductive impenetrability, deep-sea life becomes a powerful metaphor for lesbian/queer life and love. Would Sappho and her friends appear on the empty ancient amphitheater that greets us in the beginning of the film? Daschner's camera leaves us alone with our curiosity.



Katrina Daschner, *Hiding in the Lights*, Katrina Daschner, Denice Bourbon, 2013,
set photo: steffi dittrich

FEMME BURLESQUE: CO-ORDINATES OF A DYKE-THEASE IDIOM

by
TIM
STÜTTGEN

The following text is a shortened and slightly edited reprint of Tim Stüttgen's essay, first published in Katrina Daschner, *NOUVELLE BURLESQUE BRUTAL. A Trilogy* by Katrina Daschner, Salzburg: FOTOHOF edition, 2012.

Tim Stüttgen (1977–2013) worked as performance artist, pop and post/porn theorist, journalist, and teacher. In 2012, he wrote about Katrina Daschner's *NOUVELLE BURLESQUE BRUTAL* (2011), a film trilogy in which the artist and her queer crew perform different variations of queer-feminist burlesque. At Kunsthalle Wien, a still of the trilogy's final choir scene is shown as a key element in the entrance space. Even though the films themselves are not part of the exhibition, Tim Stüttgen's thoughts and contextualization of these works hit the center of the body politics at play in Daschner's overall practice as well as in the works presented in *BURN & GLOOM! GLOW & MOON! Thousand Years of Troubled Genders*.



CLUB BURLESQUE BRUTAL: ANIMALÖS MONSTRÖS, Miss Bourbon (Denice Bourbon), Frau Professor la Rose (Katrina Daschner), 2012, photo: steffi dittrich

The curtain rises. What do we see? What sort of saucy event have we been invited to? But perhaps we ought to talk of events, plural, and of invitations, plural, since we are witnessing a three-act show, a true trilogy that began with *Hafenperlen* [Harbour Pearls] in 2008 to culminate now, three years later, with *Flaming Flamingos* (2011). The (supposedly) “low” culture being performed here is commonly referred to as striptease. The artist Katrina Daschner is not just showing us another sexual pose of the kind that art history has always morally lambasted—even if it did sell very well.¹ So this is not another variation on the “sex sells” theme, but something much more specific, something which in its most emancipated variation is referred to as Queerlesque².

But one thing at a time. Who exactly is the invitation from? Is it the artist who in her works is just as capable of depicting the specific lustre of alternative sexual desire as

1 A useful introduction to the contradictory logic of the art world selling sex while making queer-feminist sexualities invisible can be found in Beatriz Preciado's text “The Architecture of Porn. Museum Walls, Urban Detritus and Stag Rooms for Porn-Prosthetic Eyes”, in: Tim Stüttgen (ed.): *Post / Porn / Politics*. Berlin: b_books, 2010, pp. 22–39.

2 Introductory words on queer interpretations of the burlesque genre are to be found *inter alia* in: Göbel, Malte, “Körpereinsatz”, in: *Hugs and Kisses*, issue 2, Hamburg, April 2004.

right:
**CLUB BURLESQUE
 BRUTAL: ZUM
 DIKTAT, BITTE!**
 front: Frau Professor
 la Rose (Katrina
 Daschner), back: Don
 Chanel (Moirä Hille),
 photo: steffi dittrich

she is of talking about patriarchal violence and abuse? Or is it the stage-savvy entertainer who has learnt to bel-ly dance and likes to perform it at queer parties such as *Homoriental* (2001)? But perhaps we're also talking of the collective-backing string-puller who organised performative evening series at Salon Lady Chutney or the **CLUB BURLESQUE BRUTAL** to inject international variety into her home town's queer community? Well, Katrina Daschner combines the sums of all these individual parts [...].

It is important to note right at the outset that Daschner, boasts a certain autonomy vis-à-vis the traditionally sexist processes of striptease which, in sex work's patriarchal organisational structure, are sold for the benefit of men*. And she also boasts a certain autonomy vis-à-vis the notorious and still powerful male* gaze that structures the setting for sex work in the same way as cinema does, which has been analysed by the feminist film theorist Laura Mulvey.³ For in that context the woman* puts on the feminine masquerade to act as the prosthesis and fetish of hetero-masculine lust and control.

By contrast Daschner constructs for herself her very own, out-and-out female*-queer audience. But before we devote ourselves to the sway of her hips, we observers are faced with a female* audience present in all her works that is reminiscent of the traditions of the Greek chorus—not without good reason. The history of theatre tells us that these choruses appear at the beginning and the end of every play to comment on the dramatic action of the principal character. Where ritual dances for Greek goddesses once awaited the chorus's feedback, it is now the artist Katrina Daschner who is reliant on the comments of her queer-feminist entourage. Indeed, many of the notables who make up Vienna's diverse scene have gathered here. It signals a break with the look-and-lust structures that discipline the female* body in commercial striptease shows. Daschner's audience could not be further removed from the normative trade-offs which organise the strip joints of the hetero sex industry. [...]

Let's remember that it was not for nothing that the lesbian philosopher Monique Wittig emphasised the fact in her works that lesbians were not in fact women*.⁴

3 Mulvey, Laura, "Visual Pleasure and Narrative Cinema", in: Bill Nichols (ed.): *Movies and Methods*, Berkeley and Los Angeles: University of California Press, 1985.

4 Wittig, Monique, "One is Not Born a Woman", in: Monique Wittig (ed.), *The Straight Mind and Other Essays*, Boston: Beacon Press, 2004, pp. 9–21.



CLUB BURLESQUE BRUTAL: La Tristesse, front: Madame Camel Toe (Sabine Marte), 2010,
 photo: steffi dittrich



CLUB BURLESQUE
BRUTAL: ANIMALÖS
MONSTRÖS,
Denise Kottlett,
2012, photo:
steffi dittrich

And while that is not strictly true (the alliances between feminism and lesbianism are all too necessary today), it is a reminder that lesbian love undermines the reproductive relationship naturalised⁵ by the heterosexual contract—with the woman* doing the washing-up for the man*, and producing the children, performing for him, and submissively submitting to him. In the affirmative (and protective) space created by the presence of other sisters*, lesbian striptease cancels out the rules under which straight variants of sex shows operate. Where women* otherwise get dollars stuffed into their G-strings to woo for attention in front of men* and are made to enter into a competitive situation that is out of their control and based on rules still determined by the dominant male* gender, Katrina Daschner creates quite a different backdrop in front of her queer chorus, entirely in keeping with the logic once stated by the theorist Teresa de Lauretis when referring to a “different scene”⁶—that of lesbian sexuality.

But when Daschner begins lasciviously to strip in these works, she is referring to several traditions of queer/feminist emancipation. First of all, there’s the

5 See: Wittig, Monique, *On the Social Contract*, Boston: Beacon Press, pp. 33–46.

6 De Lauretis, Teresa, *Die andere Szene. Psychoanalyse und lesbische Sexualität*, Frankfurt: Suhrkamp, 1999.

burlesque genre itself, which contrasts the straight schematics of the normative sex industry with different physiques (whether Black or white, fat or thin, young or old), different poses (such as ironic self-commentary or emancipated subtext) and different organisational forms (such as collective or performance troupes run by women*).⁷ Then there is the tradition of pro-sex feminism and post-pornography, as expounded in particular by Annie Sprinkle and many others. Deconstructions and reconstructions of otherwise sexist genres are used for new self-conceptions and self-assured empowerment, not just to criticise normative or even violent images and acts—such as those supplied by mainstream porn and its many at times explicitly misogynous varieties—but also to counter them with self-selected affirmations. In her most prominent film *Annie Sprinkle's Herstory of Porn*⁸ (1999), the American performance legend, who may rightly be referred to as the (grand-)mother of post-pornography, narrates her own career and opens up a pro-sex feminist space by overcoming the analogously blunt language of pornography to create a new grammar of minority practices and playful perversions. In so doing, she goes from supposed object to inventive subject, a process that has always been inconceivable in conservative anti-porn positions. Sprinkle herself once described post-porn as: “... a new genre of explicit material that is perhaps more visually experimental, political, humorous, ‘arty’ and eclectic than the rest.”⁹ In 2011, this genre has given rise to a remarkable toolbox of queer practices, from dildo sex to transgender orgies, from cyber sex to post-gay S/M where prostheses, bodies and technologies manage without the principle of the phallus and the number of sexual identities exceeds the notorious “two” many times over.

One of these many identities is that of the femme¹⁰: femme-ness occupies a specific position (long suppressed in the European context in particular) in the considerable quantity of subject conceptions that feel an affinity with

7 For a comprehensive introduction see: Briggmann, Jane, *Burlesque — A Living History*, Duncan: Bearmanore Media, 2009.

8 See Sprinkle's homepage, on which the film is still available: <https://www.anniesprinkle.com/video/herstory/>

9 Sprinkle, Annie, *Post-Porn Modernist. My 25 Years as a Multi-Media Whore*, San Francisco: Cleis Press, 1991, p. 160.

10 We should not forget that similar femme-inistic positions and taboo breaches existed well before queer or post-pornographic conceptualisations. Daschner would therefore certainly fit the tradition of someone like Anita Berber (1899–1928), for example.



left:
**CLUB BURLESQUE
 BRUTAL: Boobs and
 Balls!**, Don Chanel
 (Moirà Hille), Denise
 Kottlett, 2010,
 photo: steffi dittrich



CLUB BURLESQUE BRUTAL: Best of, Dr. Sourial (Stefanie Sourial), 2012, photo: steffi dittrich

the queer feminism movement. As the cultural commentator Margarita Tsomou once criticised in the queer magazine *Hugs & Kisses*: “We still owe a measure of recognition to the category of the ‘femme’. Indeed we are long overdue in celebrating people who, despite the general hype surrounding drag-king culture and masculinisation in the queer scene, summon up the courage to reference themselves with the co-ordinates of the ‘weaker sex’ and therefore as feminine.”¹¹ With the marks of femininity the femme signals a paradox: the queers and feminists who believe that the only way to resist the heterosexual matrix is to reject the feminine and turn the biological reference “woman* = feminine” into its opposite (as the butch does when performing her female* masculinity¹²) have not only often ignored but also underestimated the femme. At worst she is even denounced as forever suspect because of the fact that in everyday life she would pass as an apparently heterosexual woman*. As Sabine Fuchs writes in *Femme! radikal — queer — feminin*: “While the motto for most lesbians is ‘resistance to femininity’, for femmes it could be ‘resistance through femininity’.”¹³ And yet the femme does not naturalise her biological gender; rather, she uses the artificial performance technologies of eye-shadow and nail polish, lipstick and high heels as a specifically queer/femme-inistic weapon that makes use of the feminine masquerade in the same way as a spy uses their fake passport. Here the artefacts installed on her body, which previously had been invested as the markings of submissive women* stereotypes such as the wife or even the whore (think only of the corset), are freed of their stigmatisation. The femme is thus simultaneously “bio-lady” and drag queen, a genuine F-2-F performer who delights both herself and others with her self-organised femininity. Or as the post-porn performer Judy Minx once put it: “A femme is a drag queen with a vagina!”¹⁴ [...]

11 Tsomou, Margarita, “Femme-Praktiken. Wer hat Angst vor Weiblichkeit?” [Femme practices. Who’s afraid of femininity?], in: *Hugs and Kisses*, issue 3, Hamburg, April 2010.

12 The concept of female* masculinity refers back to the book by US American queer theorist Judith aka Jack Halberstam in particular, which is now an integral part of the queer canon. Halberstam, Judith, *Female Masculinity*, Durham: Duke University Press, 1998.

13 Fuchs, Sabine, *Femme! radikal — queer — feminin*, Querverlag: Berlin, 2009, p. 18.

14 Minx, Judy / interview with Tim Stüttgen, “Eine Femme ist eine Drag-Queen mit einer Vagina”, in: *Hugs and Kisses*, issue 6, Hamburg, April 2010, pp. 50–54.



SV DAMENKRAFT,
Gustav, Sissy Boyz,
2012, photo:
Rania Moslam

[In *Flaming Flamingo*,] anyone paying close attention will already have spotted the artist among the ranks of the chorus at the start of the film, where she has assumed an egalitarian place as part of the social queer structure. Here we see that Katrina Daschner does not see her role as endlessly hogging the limelight on stage, diva-like. Her sexual work is that of affecting the character of the queer space, a ritual which ultimately seeks to cancel out the dualism of representation and quantity. While the stage dances on without her, the entire chorus has been infected with femininity by the vector of numerous long-haired wigs—a situation as eerie as it is utopian. Endless smooching and snogging ensues among the members of the chorus; the queer urges and desires invoked by Daschner and her dance have finally spread to the crowd.

Her work is done. The oeuvre is complete.



CLUB BURLESQUE BRUTAL, backstage, Katrina Daschner, 2010, photo: steffi dittrich



CLUB BURLESQUE BRUTAL, back: Denise Kottlett, Cunt (Noah Damian Safranek), Frau Professor la Rose (Katrina Daschner), Don Chanel (Maira Hille), front: Miss Bourbon (Denise Bourbon), Dr. Sourial (Stefanie Sourial), photo: steffi dittrich, 2010



Invitations Salon Lady Chutney, 2001



above: Salon Lady Chutney (outside view), 2001; below: Salon Lady Chutney hosts, f.l.t.r.:
Stefanie Seibold, Katrina Daschner, Johanna Kirsch, 2001

LIST OF WORKS

Basic Stage (Collective Energy), 2022

Flaming Flamingos, third part of the trilogy *NOUVELLE BURLESQUE BRUTAL*, 2011, film, 11' (film still), courtesy the artist / sixpackfilm

Concept and direction: Katrina Daschner

Starring: Bernadette Anzengruber, Doris Arzmann, Dani Baumgartner, Denise Bourbon, Katrina Daschner, Silk Graf, Edwarda Gurrola, Ursula Hacker, Marty Huber, Lyn Hufschmidt, Linda Jannach, Johanna Kirsch, Dominika Krejs, Katharina Lampert, Hyo Lee, Birgit Leitner, Emily Lemon, Sabine Marte, Fanny Neuhold, Paula Pfoer, Maria Poell, Christine Rochelt, Ingrid Schlögl, Flora Schanda, Eva Trimmel, Kornelia Zauner

Cinematography and lighting: Hannes Böck

Editing: Hannes Böck, Katrina Daschner

Set production: Karin Haas, Ulrich Dertschei

Make-up: Penelope Uttenthaler, Kali Edri

Production: Lady Chutney Production

Production assistants:
Karin Haas, Cordula Thym

Supported by Academy of Fine Arts Vienna, Cobra Museum Amstelveen, bm:ukk

Golden Shadow, 2022, film, 18', courtesy the artist / Georg Kargl Fine Arts

Concept and direction: Katrina Daschner

Starring: Hyo Lee, Denise Bourbon, Veza Fernández, Silk Graf, Moira Hille, Laura Kind, Sabine Marte, Denise Palmieri, Noah Damian Safranek, Sarah Tseng

Cinematography outdoor shots: Hannes Böck

Cinematography studio shots: Caroline Bobek

Editing: Hannes Böck, Katrina Daschner

Set design: Monika Rován

Composition: Sabine Marte

Lighting: Caroline Bobek, Germaine Haller

Costumes: Markus Pires-Mata, Maurício Ianês de Moraes

Make-up: Denise Kottlett, Jolanda Resch

Production: Lady Chutney Production

Direction and production assistant:
Anna Spanlang

Cinematography assistant: Jonida Laçi

Set assistant: Anna Wäger

Lighting assistants: Silk Graf, Natalija Milojković

Thanks to Chra (Christina Nemec) for the use of *Il Corallo*

Supported by BMKÖS, NÖ Kunst und Kultur

Hiding in the Lights, 2013, film, 14' (set photo by steffi dittrich and film still), Courtesy the artist / sixpackfilm

Concept and direction: Katrina Daschner

Starring: Denise Bourbon, Katrina Daschner

Cinematography: Hannes Böck

Editing: Hannes Böck, Katrina Daschner

Set production: Ulrich Dertschei

Lighting: Hannes Böck, Denise Kamschal

Costumes: Markus Hausleitner

Make-up: Denise Kottlett, Andreas Riegler

Production: Lady Chutney Production

Direction assistant: Nick Prokesch

Production assistants: Denise Bourbon, Nick Prokesch

Cinematography and lighting assistants:
Liesa Kovacs, Anna Spanlang

Supported by bm:ukk

Lesbian Teletentakel #1–4, 2022, Courtesy the artist / Georg Kargl Fine Arts

Perlenmeere [Seas of Pearls], 2016, film, 8'37", courtesy the artist / sixpackfilm

Concept and direction: Katrina Daschner

Starring: Hyo Lee

Cinematography: Hannes Böck

Editing: Hannes Böck, Katrina Daschner

Lighting: Hannes Böck, Denise Kamschal

Make-up: Sunanda Mesquita

Production: Lady Chutney Production

Direction assistant: Nick Prokesch

Production assistants: Denise Bourbon, Nick Prokesch

Supported by BMKÖS, NÖ Kunst und Kultur

Pferdebusen [Horse Boobs], 2017, film, 9'1", courtesy the artist / sixpackfilm

Concept and direction: Katrina Daschner

Starring: Gisi Håkanson, Denise Kottlett, Hyo Lee, Sushila Mesquita, Noah Damian Safranek

Cinematography: Hannes Böck

Editing: Hannes Böck, Katrina Daschner

Set design: Monika Rován

Lighting: Denise Kamschal, Hannes Böck

Costumes: Markus Pires-Mata, Guilherme Pires-Mata

Make-up: Sunanda Mesquita, Jolanda Resch

Production: Lady Chutney Production

Production assistant: Denise Bourbon

Set assistant: Christina Lindauer

Cinematography assistant: Silk Graf

Supported by BMKÖS, NÖ Kunst und Kultur

POMP, 2020, film, 8', courtesy the artist / sixpackfilm

Concept and direction: Katrina Daschner

Starring: Denise Bourbon, Gisi Håkanson, Moira Hille, Denise Palmieri, Denise Kottlett, Hyo Lee, Sabine Marte, Noah Damian Safranek

Cinematography: Hannes Böck

Editing: Katrina Daschner, Hannes Böck

Choreography: Stefanie Sourial

Set design: Monika Rován

Lighting: Hannes Böck

Costumes: Markus Pires-Mata, Guilherme Pires-Mata

Make-up: Jolanda Resch, Heidi Zimmer

Production: Lady Chutney Production

Direction and production assistant:
Anna Spanlang

Cinematography assistant: Jonida Laçi

Set assistant: Alice Ursini

Supported by BMKÖS, NÖ Kunst und Kultur

Sister Siren (Blue), 2022, Courtesy the artist / Georg Kargl Fine Arts

Sister Siren (Lilac), 2022, Courtesy the artist / Georg Kargl Fine Arts

Sister Siren (Red), 2022, Courtesy the artist / Georg Kargl Fine Arts

Sister Siren (Silver-Gray), 2022, Courtesy the artist / Georg Kargl Fine Arts

Sister Siren (White), 2022, Courtesy the artist / Georg Kargl Fine Arts

Take You Down to Paradise, 2000

TANZ2000 [DANCE2000], 2000, video, 7'39"

Concept, performance, cinematography, editing: Katrina Daschner

Trust in Me (Wasted Couple), 2000

Untitled (Attack), 1999

Untitled (Burn & Gloom, Glow & Moon), 1999–2022

Untitled (Chiapas), 2000

Untitled (Clasps), 1999–2022

Untitled (Costa), 2000

Untitled (Crocheted Tongue), 1999

Untitled (Plaster), 1999–2022

Untitled (Veracruz), 2000

Untitled (Wien—México), 1999

Untitled (Zona Rosa), 1999

Vagina Dentata, 2022

KATRINA DASCHNER

Katrina Daschner grew up in Hamburg. She has lived and worked as an artist and filmmaker in Vienna for more than 25 years, where she founded numerous performance salons. Most recently, she hosted the queer *CLUB BURLESQUE BRUTAL* (2009–2014) in brut Wien.

In her works, which she presents at international exhibitions and film festivals, she deals with (gender-specific) power structures and the representation of queer sexuality as well as the transfer of stage language to the exhibition and film context.

From 2005 to 2010, she taught at the Academy of Fine Arts Vienna. In 2010, she was awarded the Otto Mauer Prize. In 2016, she received the first prize in the screenplay competition *IF SHE CAN SEE IT, SHE CAN BE IT* and the Diagonale Prize for Innovative Cinema in 2017. In 2018, she was awarded the Outstanding Artist Award for Experimental Film from the Federal Chancellery of Austria. From 2017 to 2019, she was a member of the theory curatorial team at Tanzquartier Wien.



PUBLIC PROGRAM

Free Thursday Nights!

Free admission every Thursday from
5 to 9 pm at Kunsthalle Wien
Museumsquartier

Opening Program

Opening at Kunsthalle Wien
Museumsquartier

Thu 30/6 2022, 7 pm

With: DJs Vina Yun & sissyboy (Club Fiorucci)
Övül Ö. Durmuşoğlu, exhibition curator
What, How & for Whom / WHW,
artistic directors of Kunsthalle Wien

Curator's Tour with Övül Ö. Durmuşoğlu

Fri 1/7 2022, 5:30 pm, in English

Austrian Film Museum x Kunsthalle Wien

Film screenings in the Austrian Film Museum
With Katrina Daschner and Katharina Müller,
curator

In person: Katrina Daschner

TANZ2000 — Early Works

Thu 15/9 2022, 6 pm

Already in her early videos, Katrina Daschner dealt with various facets of sexuality and gender performances. In contrast to the later, more professionalized films, these works are characterized by a punky DIY style— including dogma-like rules: no rehearsals, no extra lighting, no added sound layers. Instead: action!

In person: Katrina Daschner

Hiding in the Lights

Thu 15/9 2022, 8 pm

Dazzling, pulsating, fluid, wet, powdery, revolutionary: in *Hiding in the Lights* (2020), Katrina Daschner weaves the performative queer cosmos of her eight-part film series based on Arthur Schnitzler's *Dream Story* into a sonorously tranquil, visually opulent opera that makes queerness tangible in all of its identity-subverting power.

Artists' workshop with Sophie Utikal and Katrina Daschner

Touching with Your Eyes

Thu 29/9 2022, 3:30–7 pm

How can the tactile be grasped with the eye? What is the connection between acting and talking about it? Utikal and Daschner will develop a workshop, which draws from both the differences and commonalities in their artistic practices. Café Fett+Zucker treats participants to cake during the break.

Performance with Denice Bourbon

PRUDE

Thu 29/9 2022, 8 pm, in English

Denice Bourbon takes the audience for a ride through her part of the history of the Viennese queer art and party scene: butts on fire, flopping mermaids, and really bad performance ideas that should never have been allowed on stage. What do you do with all those bad cringy memories of failing miserably? You turn them into comedy! Because, sure enough, it's lovely when things go great and according to plan. But when things go wrong, it's hilarious!

Performance with

Stefanie Sourial and Hyo Lee

Colonial Cocktail / Volume 2: SPIRITS

Fri 21/10 2022, 7 pm, in English

The *Colonial Cocktail* trilogy distills the last four hundred years of European colonial history and packs them into one-hour performances each. The series strikes out like a boomerang. It traces the origins of alcoholic (trendy) drinks in the colonial past to their persistence in the present. In the second part of the series, subtitled *SPIRITS*, Stefanie Sourial and Hyo Lee specifically describe the colonial-historical contexts of spirits and their impact on society.

My View

... with Vina Yun

Thu 1/9 2022, 7 pm

... with Philipp Fleischmann

Thu 13/10 2022, 7 pm

My View is a program series in which experts, non-experts and interesting people are invited to present their personal view on the exhibition. Vina Yun will kick things off. She is a freelance journalist, author and publicist based in Vienna. She writes about feminism/queer, postmigration, labor, (alternative) media, and pop culture. Philipp Fleischmann's artistic practice resides at the intersection of visual art and film. Since 2014, he has been the director of the School Friedl Kubelka for Independent Film.

Sunday Tours

Sun 3/7, 17/7, 7/8, 21/8, 4/9, 18/9,
2/10, 16/10, 23/10 2022, 4 pm

Museumsquartier

Every first and third Sunday at 4 pm, you can explore the exhibition *BURN & GLOOM! GLOW & MOON!* together with our art educators and discuss the context and background of the exhibited works.

With: Wolfgang Brunner, Carola Fuchs, Andrea Hubin, Michaela Schmidlechner, Michael Simku

The Sunday tours are free with an exhibition ticket and will be held in German.

Detailed info on the program here:
www.kunsthallewien.at

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7.7.–7.8.2022

Vienna International Dance Festival

Performances, Panels, Lesungen und mehr
im Rahmen der Choreographic Convention VII

In Other Words: A Future u. a. von und mit

Claudia Bosse, Barbara Frischmuth, Stefanie Kaegi
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Elisabeth Tambwe und Stefanie Wenner

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MUSIK THEATER TAGE WIEN

CONTEMPORARY
MUSIC THEATRE
FESTIVAL

FEMALE EMPOWERMENT

im Rahmen der MUSIKTHEATERTAGE WIEN 2022

Huihui Cheng (CHN), Anna Korsun (UKR), Katharina Roth (DE)

KASSANDRA

Eine Performance über das Ringen um Resonanz einer tragischen Heldin
Fr. 16.9. | Sa. 17.9. (Gespräch im Anschluss) - 19.30 Uhr, WUK Projektraum

glanz&krawall (DE)

LA BOHÈME SUPERGROUP

Eine Punk-Opern-Performance mit Berliner Schnauze
Mi. 21.9. | Do. 22.9. (Gespräch im Anschluss) - 21.00 Uhr, WUK Foyer

Eva Reiter (AT) / Muziektheater Transparant (BE)

MITRA

Das musikalische Zeugnis einer tragischen Rebellin
Fr. 23.9. | Sa. 24.9. (Gespräch im Anschluss) - 19.30 Uhr, WUK Saal

EXHIBITION
Kunsthalle Wien

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Övül Ö. Durmuşoğlu
(Introduction and
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Tim Stüttgen (Essay)

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Free admission every Thursday 5 – 9 PM

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