



SHORT FILM SCREENINGS @ QUEER MUSEUM VIENNA

Thursday June 2, screening 5 p.m., artist talk 6:30 p.m.

Ashley Hans Scheirl, Ursula Pürrer, *Body-building*, 3 min

Julia Fuhr Mann: *Riot Not Diet*, 17 min

Thomas Hörl, Viktor Jaschke, Peter Kozek: *Lichthöhe*, 30 min

Marie Luise Lehner: *Mein Hosenschlitz ist offen. Wie mein Herz.*, 28 min

Moderation artist talk: Djamila Grandits

About the filmmakers and films:

Ashley Hans Scheirl

Born in Salzburg in 1956, studied at the Academy of Fine Arts in Vienna from 1975-80. In the early 1980s residency in New York, where she works for the weekly performance evening "Wednesdays at A's". Media: Super-8 film, performance, drawing. From the late 1980s Scheirl lives and works in London for 16 years, where she moves in an international scene of queer and transgender artists. In the mid-1990s she adopted the transgender identity "Hans". Two experimental cinema films are made: *Flaming Ears* (1991) and *Dandy Dust* (1998). 2003 Completion of a Master's degree in Fine Arts at Central Saint Martins College London. Recipient of the Austrian State Scholarship for Fine Arts 2006. Since autumn 2006 professorship for "Contextual Painting" at the Academy of Fine Arts Vienna. 2012 Prize of the City of Vienna for Visual Arts. 2017 Participation in documenta 14 in Kassel and Athens. 2019 Recipient of the Austrian Art Award. In 2022, Scheirl will represent Austria at the Venice Biennale together with Jakob Lena Knebl.

<https://www.ashleyhansscheirl.com/>

Ursula Pürrer

Born in 1962 in Vienna. Studied at the University of Vienna (medicine, art education, philosophy) at the Academy of Music and Performing Arts and at the Academy of Applied Arts. 1989 Diploma. 1989 Austrian Promotion Award for Video Art. Founding member of the Punkettes.

Body-Building

Muscle games, power games, SM games. The naked body as a prop. In Body-building, the focus is on the experience of one's own body, which leaves behind the role of the good girl, partly in strong poses, partly in martial finery. (Elke Schüttelkopf)

Julia Fuhr Mann

Julia Fuhr Mann was born in the South of Germany in 1987. She's currently living in Munich as a filmmaker, curator and queer-feminist activist.

Master studies in philosophy, literature and sociology at [CAU Kiel](#) and [LMU München](#) Universities with main focus on Greek ethics, morality and aesthetics.

Since 2013 she is a student at the [University of TV and Film Munich](#). Her cinematic education includes mentorship by Jean Perret, Nurith Aviv and Peter Zeitlinger.

Journalistic courses at [ARD Hauptstadtstudio](#), [Die Zeit](#), [funk](#) and [Vice](#).

Half of all film school students in Germany are female, but only ten percent of big-budget movies are made by women. In addition, the outdated concept of – mainly male – genius maintains a system of hierarchy and power within film business.

But time's up, goodbye old white man, no more raging and ruling. Julia Fuhr Mann joined forces with other filmmakers to collectively stand up for gender equality. Their organization [Pro Quote Film](#) is fighting for a fair quota system within the German film business.

Julia Fuhr Mann is also curating the program of [Bimovie](#), a feminist film festival screening underground and avantgarde films which are made by women or dealing with female-centric narratives.

Since 2018 she works for the video editorial of [Süddeutsche Zeitung](#), an established German newspaper.

<https://juliafuhrmann.com>

RIOT NOT DIET

A golden summer dress in XXL, the water ice in her hand slowly dripping onto the asphalt. RIOT NOT DIET creates a queer-feminist utopia far away from abstruse BMI norms and male interpretive sovereignty. Instead of being ashamed of their expansive body measurements, the women and queers here claim space in a self-determined way. With their fat bodies they break patriarchal structures and enjoy their own corporeality. In times of neoliberal self-optimization, your paunch is a demo!

Thomas Hörl, Viktor Jaschke, Peter Kozek

* 1975, Austria Thomas Hörl, born in Hallein and raised in Golling an der Salzach. Lives

and works in Vienna. After the Hallein Sculpture School, Hörl studied fine arts in Vienna, Reykjavík and Tokyo. Participated in artist-in-residence programs in London, Berlin, Tirana, Timisoara, Paris, Vilnius, Warsaw, Tallinn, Frankfurt am Main, Tokyo, Reykjavík; Numerous screenings, performances, art in public space projects and exhibitions at Steirischer Herbst in Graz, Großglockner Hochalpenstraße, Mumok Vienna, Volkskundemuseum Vienna, Museum Villa Rot, Galleri Dvergur in Reykjavík, ... The artist collective kozek hörlonski will receive the 2021 Prize of the City of Vienna in the category of visual arts.

slywonski.com

<http://kozek-hoerlonski.com/>

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peterkozek.com

* 1966, Austria Victor Jaschke, born in Villach, works as a freelance filmmaker, cinematographer and artist. He lives and works in Vienna and Indonesia. Numerous collaborations with artists* and artist collectives such as Gelitin, Ulli Gladik, Nikolaus Gansterer, Leopold Kessler, Ralo Mayer, Gin Müller, Geschwister Odradek, Ascan Breuer, Ben Pointeker, Franz Kapfer, Thomas Hörl & Peter Kozek, and many more.

Currently Victor Jaschke is working on the film projects "Black Box Inverted" "If you talk about money, I'll take off your hat" and together with Ascan Breuer on the documentary "Starless in Stalingrad."

victorja.com

Lichthöhe

As if "mountains are silent masters" (Goethe). At least on the Großglockner, there's a lot going on. Oskar and Jörgen, for example, bright blue snow vehicles fighting their way through the flakes. When they finally face each other, they blush, erpink, ergreen and erorange with excitement, like voluminous neon wallflowers at a snowy afternoon dance. But there's another species going wild up there: human-looking neon creatures with heads, arms and legs march through the dark landscape, carrying poles wrapped in

neon tape, as if they had sprung from the lucid dream of an alpine surveyor. Like neon flowers of evil, rather of good, colors and creatures blossom in the nocturnal mountain. In a crevice a fluorescent pea pod shimmers, in which a naked pea lies, excuse me, it is a man. Already the neon creatures meet for a "Ballet de Neige": Hoop skirts twirl and glow until one pulls out a neon branch and shoots a machine. The glowing Tusken robber raises his arms in jubilation.

But it is not about struggle, but about nature, better: about "nature, nurture, culture". A face painted with neon is blended into a neon mycelium, someone casually pees yellow neon pee into the mountain. It runs all the way to the top. Neon, by the way, is actually an inert, colorless element that is only incited to glow by gas discharges.

This is what Thomas Hörl & Peter Kozek do in cooperation with Viktor Jaschke: In their psychedelic-mountainous stop trick art film they oppose geological conditions with artificial patterns, place luminous fashion ("culture") in a dark mountain massif ("nature"), which lives from itself, its mushrooms, its stones ("nurture"). And what just now could have been the land-art artist Andy Goldsworthy suddenly becomes Daft Punk: "Around the world". (Jenni Zylka)

Marie Luise Lehner

* 1995, Austria

Author and filmmaker. Studied at the Institute for Language Arts at the University of Applied Arts. Studied screenwriting and dramaturgy at the Vienna Film Academy. Currently studying for a master's degree in directing at the Film Academy Vienna, class Jessica Hausner and contextual painting at the Academy of Fine Arts, class Ashley Hans Scheirl. Writes screenplays and prose. Her short films have been screened at a wide variety of international film festivals. Her literary works have received numerous awards. Plays in the feminist punk band "Schapka".

Mein Hosenschlitz ist offen. Wie mein Herz.

A young woman indulges in erotic daydreams. The main characters in Thea's sexy head cinema: the gorgeous barmaid from the trendy bar, who thirsts for menstrual blood. Laura's "beautiful cousin", who plays the Magic Mike of Drag in a saucy fishnet shirt. And not to forget super blonde Sasha, extra cool bondage expert and rigger with a special sense of order. But even in fantasy, Thea hits many a hurdle: How to do with the hot pick-up when the beloved does not speak the same language? Strap-ons are a no-go? Or does irrepressible hunger come up during the bondage session? Extremely humorous and with explicit attention to sound design and foley effects - it crackles, pops and smacks that ASMR fans will have a blast - multi-talent and director Marie Luise Lehner browses through the Kink catalog: Hair, Splashing, Playfight, Nylon, Feet, Shibari - you name it!

Desire as a tool of emancipation is something that so-called sex-positive feminists have been working on for decades by focusing on "deviant" forms of pleasure and

undermining conventional gender images. In line with the "post-porn" mindset, however, it is not about an alleged authenticity in sex. Rather, it experiments with alternative representations of sexual desire that do not offer the conventional, classic identification surfaces and thus question what appears to be unambiguous and natural. Thea and her lovers agree that the prevailing gender order should be dismantled with just as much relish as the table that has to take the fall in the end. No less cool: the porn queer score by hyperpop darling Tami T and Viennese rap star Dacid Go8lin. Cunts of all genders on fire! (Vina Yun)

Thursday June 9, Screening 5 pm, artist talk 6:30

Katrina Daschner: *Pomp*, 8 min

Rosa Wiesauer: *TRANS*GAZE*, 20 min

Sophia Yuet See: *Cooking is Like Walking*, 7 min

Pêdra Costa, *Bad or Red*, 6 min

Beyondeep: *Black Sex Magic*, 8 min

Hanna Schaich, Gina Burner: *Gay*Watch Berlin*, 13 min

Moderation artist talk: Djamila Grandits

Katrina Daschner

*1973, Germany

Katrina Daschner, born in Hamburg. She lives as an artist and filmmaker in Vienna. She shows her projects internationally in exhibitions and at film festivals. (Kurzfilmtage Oberhausen, Mumok Kino Vienna, Blickle Kino 21er Haus Vienna, Diagonale Graz, New Horizon Int. Film Festival Wroclaw, Galerie Krobath Vienna / Berlin, Centre d'art passerelle Brest, Thrust Projects New York, Kurzfilmtage Hamburg ect.).

Pomp

It is a repertoire of motifs from which Katrina Daschner can now draw in the eighth part of the queer series, which is loosely based on Arthur Schnitzler's Traumnovelle. Rose windows, glass, water drops, velvet and leather. Different materials and substances reveal their properties to a touching "camera eye." In a choreography of colors - with night blue and gold closest to the image of the dream - and surprising architectural details, the performers enter the arena. They perform classic Variété numbers this time, but, as always with Daschner, "with a twist." For the collective Golden Shower runs not only into the crystal champagne goblets, but down the performers' legs transformed into glittering golden liquid. The ballet of legs, reminiscent of Busby Berkeley's motifs, in turn obscures any proportions and clarity of perspective. Are the dancers in the dome of the building whose walls are painted with apparent architectural elements, galloping horses? Or have they landed at the former dissecting table of the architecturally idiosyncratic former Animal Anatomical Theater? Are they imagination, dream or reality?

Nothing is as it seems to be. Nothing is fixed in this place reminiscent of variété, circus and theater. Reflections, cones of light, opaque glass fascinate and at the same time repel the gaze. In the alchemy of fabrics and substances, the desire to reveal is paired with the apparent foregrounding of surfaces. With *Pomp*, the musical without music, Daschner this time refers most directly to cinema and film history, and one of the repressed culture-industrial origins of experimental film. (Claudia Slanar)

Rosa Wiesauer

*1992, Austria

Rosa Wiesauer, born 1992 in Bad Ischl, studied fine arts (video and video installation) and artistic teaching at the Academy of Fine Arts Vienna and is an artist, performer and costume designer. In her artistic practice she deals with femininity, the visibility of trans identity and queer aspects in Japanese pop culture.

https://www.instagram.com/babyangelface__

TRANS*GAZE

The "gaze" belongs to film theory like the "salt" in the soup. So when Rosa Wiesauer promises an "alternative gaze regime" (Robin McRuer) in her film title, the bar is set high! For in the so-called "male gaze" we understand the paradigm that divides gaze into an active, male dimension and a passive, female dimension (of being looked at). In order to establish this binary logic, classical cinema must first make the camera's gaze invisible, and *TRANS*GAZE* initially carries out precisely this break with convention, placing itself entirely in the tradition of feminist filmmaking: backstage we see the lighting, the floor markings, the staffage. And the direct gaze into the camera of the people who speak in this "confessional film" in an expressive and convincing way about what Jack Halberstam has called "queer time and space": *Trans*Gaze*.

The lines of sight that go beyond this remain in the genre: talking heads, intercut details of costume and gesture, scenery illuminated against a black background. The mise-en-scene of Wiesauer's work, however, leads away from the traditional "confessional" with a (self-)ironic wink: flowers arranged in vases and a floral tapestry with the motif of the "porcelain flower" (*Hoya carnosa tricolor*), a flower whose lush blossoms only emit a highly intense, sweet fragrance at night. So when the five protagonists spend twenty exciting minutes talking about the particular temporality they experience (the wait for transition, the ever-present processuality of the performativity of gender) and the particular locality (the importance of public space in the context of passing, virtual space as a potential for community building, activism and political intervention) as well as the patriarchal system immanence of discrimination (gatekeeping), what the film language only hints at is condensed in the discursivization: The radical challenge of the boundaries of the binary in *trans*life*. How beautiful that Rosa Wiesauer's film precisely maps this *Trans*Life* and at the same time celebrates it "unapologetically." (Andrea B. Braidt)

Sophia Yuet See

Sophia Yuet See (b. 1998) is a multidisciplinary artist from London working with sculpture, photography, moving image, zines and writing.

Recurring feelings of longing and absence mark their work as they explore non-linear narratives of return and recovery, reimagining and grappling with what has been lost or created as a result of trauma and marginalisation; how it renders in the body, the vulnerability of being seen and the situated knowledges offered in turn.

<https://sophiayuetsee.com/>

Cooking is Like Walking

Cooking is like walking inhabits a Chinese home cooked meal of steamed sea bass, a dish often served in times of celebration. The everyday motions of preparing and cooking a meal become gestures of learning, searching and healing through the repetition, simplicity and structure that cooking can provide. This video is about reckoning with anxiety and trauma in the body, conceiving survival beyond it and exploring what it means to return or recover what has been lost.

Pêdra Costa

Pêdra Costa is a ground breaking, formative Brazilian, urban anthropologist and performer based in Berlin that utilizes intimacy to connect with collectivity. They work with their body to create fragmented epistemologies of queer communities within ongoing colonial legacies. Their work aims to decode violence and transform failure whilst tapping into the powers of resilient knowledge from a plethora of subversive ancestralities that have been integral anti-colonial and necropolitical survival.

<https://pedracosta.com>

Bad or Red

"Bad or Red" is initially the idea of a post-porn video by Pêdra Costa, filmed by Letícia Simões in Berlin and edited by Vinicius Nascimento in Rio de Janeiro. Each artist adds their personal vision and technical knowledge and, therefore, the video had grown and became something else. Vinicius used the "YEAR nEw", song by Paola Rodrigues to create a dramaturgy. The final work became a post-porn video art video clip.

Germany, 2016, Director: Pêdra Costa, Camera: Letícia Simões / Vinicius Nascimento, Cast: Pêdra Costa, Category: Short Film, Original Language/s: Brazilian Portuguese, Duration in Minutes: 5:25, Subtitles: English, Format: H.264 MP4 file (max. 30 mbit/s), song / text: YEAR nEw - Paola Rodrigues, camera: Letícia Simões / Vinicius Nascimento, edition: Vinicius Nascimento, Berlin 2016

Beyondeep

BEYONDEEP is a duo of queer and trans Black artists who use multimedia to represent, empower, and give joy to their community. They feel it is essential to share their gifts, spread love, promote healing, and create space for the unconventional, controversial, and the erotic. Visit bit.ly/beyondeep and follow @beyondeep on social media for more!

Black Sex Magic

Enter the sacred portal of "Black Sex Magic." A ritual BDSM film that mixes rough impact with sensual romance, guided by music, thunder and flames.

Hanna Schaich

Hanna Schaich (1986, Bregenz) is a queer media and performance artist whose works deal with the individual search for identity, the body, the loneliness of existence and the many possibilities for dialogue between us humans. She is in search of depth, closeness, desire and connection. Especially the processing of autobiographical traumas (sexual abuse, violence, unwanted institutionalizations,..) and the turning to the living and regaining of autonomy and the release from societal forced norms characterize her most current works. Starting from autobiographical impulses, it is about finding points of contact and commonalities; the recognition and seeing of the potential in the "otherness". Her work has been shown and performed internationally and nationally, including grants for dance and performance (2021, bmkoes) Outpost Artists Resources NYC, Kunstraum LLC, NY; Galerie Hollenstein - Kunstraum und Sammlung, Lustenau; RAMgalleri, Oslo; Kunstquartier Bethanien, Berlin; moe.contemporary, Vienna; Kühlhaus, Berlin; microscope gallery, NY; and many more. She has received the Research Fellowship (2021, Berlin) v START Fellowship for Media Art (Vienna), the Artist Residency at Nida Art Colony (2018) the DAAD Annual Graduate Fellowship (2016), the Mart Stam Prize (2014), the "Cuts and Burns Residency" at Outpost Artists Resources in Ridgewood, NY (2018, 2013), among others.

www.hannaschaich.com

GAY*WATCH BERLIN

In a time where isolation, fear and uncertainty are driving forces, we find that we need a sense of community and cohesion. With 10 performers, the masterpiece "We are ready" from the David Hasselhoff " Baywatch" series drone was reinterpreted: GAY*WATCH BERLIN here we are.

Shot in Marzahn-Hellersdorf, at the Kaulsdorfer See, affectionately known as Kauli. The video, a sing-along video about self-determination for all queers and their allies (a real karaoke opportunity). "GAY*WATCH BERLIN" reinforces the subcultural context and overcomes a sense of powerlessness through lightness. The lyrics celebrate togetherness, sexual liberation, otherness - a manifesto of hope and strength in hard times and thus telling everyone: "Don't be afraid!"