

QUEER IMMORTALITY.

Death must be a non-binary
Viennese person

EXHIBITION BOOKLET

Simple Language
English

INTRODUCTION

How do we remember people whose lives do not fit traditional ideas?

How important are spaces and places for queer communities?

And what do vampires have to do with queer desire?

The exhibition *Queer Immortality – Death Must Be a Non-Binary Viennese Person* looks at these questions.

It explores different ways of remembering queer people and their lives. It also looks at life, death, and the fact that everything eventually comes to an end.

Remembering queer people after death

After a queer person dies, their identity is often forgotten, changed, or separated from the life they lived.

Traditional ways of dealing with death and grief often do not reflect the different lives and relationships of queer people.

In particular, they often leave out chosen families. These are people who are not related by blood but who consider each other family.

The video series *An meinen Haaren möcht' ich sterben* (I Would Like to Die by My Hair) by Peter Kozek, Vanessa Mazanik, and Florian Ronc looks at grief as something people can experience together. It also shows how memories can change or become distorted.

Florian Aschka creates the idea of a family crypt for outsiders. The artwork asks what funerals and graves could look like if they better reflected queer lives and experiences.

The importance of spaces

Places can become very important when people build a community there. They can give people a feeling of belonging and safety.

When these places are destroyed, taken away, or forced to close, it can feel like the death of a community. It can also create a shared feeling of grief.

The queer activists tonx, cay, rara, ola, and tomaschi from St. Marx respond to the destruction of their free space in their collaborative art project Anger, Grief and Embers.

In *Queering the Depot*, Julia Fuchs looks at how some people and stories are left out of museum collections. She also brings attention to a space where objects are kept and preserved for a very long time.

Remembering queer history

Josef, a portrait of a fictional stonemason by Heti Prack, asks how we can remember queer history. It also asks how we can connect past struggles with our own lives and understand them as part of our history.

The photograph *Der Zehennagel der toten Oma* (The Toenail of the Dead Grandmother) by LA GEORGETTA also looks at the past.

It shows objects as reminders of people and things that are gone. The objects also remind us that everything changes and eventually disappears.

This is similar to vanitas art, which reminds us that life is temporary.

Danielle Pamp explores similar ideas in her paintings. Her work asks how we can capture time and life even though they are always passing.

Life, death, and immortality

The exhibition also looks at the idea of being immortal—or not being immortal.

Immortality can have different meanings. It can involve changes in identity. It can also describe the tension between wanting to belong to a community and wanting to be seen as an individual.

Sometimes people withdraw from reality instead of facing life directly. This can make us think more deeply about our own death and the fact that we will not live forever.

The body after death

Some of the artworks focus directly on what happens to the body after death.

Siggi Sekira uses paintings and sculptures to explore funerals and what happens inside the body after death.

Hair is one of the parts of the body that stays for a very long time after death. In the 19th century, memorial portraits sometimes included the hair of dead people as a way of keeping their memory alive.

Death, humor, and vampires

Queer cultural history has often dealt with death in provocative and unexpected ways. Dark humor is also an important part of this.

The web series *Just Gorgeous* uses dark humor to tell the story of two drag queens. They turn their beauty salon into a funeral home.

Thomas Hörl created a silent vampire film in which the head of filmmaker Friedrich Wilhelm Murnau is recreated. Murnau's real skull was stolen from his grave in 2015.

In literature and art, vampires have long been connected with things that society considers forbidden or unusual.

They can represent forbidden desire, hidden communities, changing gender identities, and rejection of social rules.

The artists of Heathers also explore these ideas. Their performance installations include themes such as blood, menstruation, and other things that are often presented as frightening or disturbing.

Text by: Sophie Ollmann and Marlo Pichler

1 PETER KOZEK, VANESSA MAZANIK, FLORIAN RONC, I WOULD LIKE TO DIE BY MY OWN HAIR, VIDEO (59:42 MIN), COMMISSIONED BY FESTIVAL DER REGIONEN 2023

An meinen Haaren möcht' ich sterben is the title of a video series. The title translates to I Would Like to Die by My Hair. The artwork is about travelling, always being on the move, and never really arriving.

There are no spoken words or music in the video. Instead, we hear quiet sounds from the real world. The artwork explores mourning and the ways people deal with death and loss.

The different scenes show objects and traditions connected to mourning. For example, we see black fabrics and a table prepared for a meal after a funeral. Some of these images have a style that reminds us of Baroque art. The video also shows images from nature, such as rocks and open spaces in the forest.

The artwork often focuses on the community: how people mourn together, how they face their grief, and how they continue living together after someone has died.

The camera often stays with one moment for a long time. The scenes move very slowly, almost like they are in slow motion. They sometimes look like carefully arranged works in an art exhibition.

The story does not follow a normal beginning-to-end structure. Instead, the images move from one idea to another. The theme of travelling is also shown through the constantly changing images.

Different images and ideas are connected in unexpected ways. For example, we hear a train horn, and then we see people slowly starting to walk in a funeral procession. A black cake at the funeral meal falls apart and crumbles. This looks like the earth where we bury the dead.

Some scenes look strange, dreamlike, or exaggerated. The artists deliberately make things look unusual. This makes us notice the scenes more clearly and allows us to understand them in different ways.

The title *An meinen Haaren möchte ich sterben* comes from the first line of a poem by Elisabeth of Austria, also known as Empress Elisabeth or “Sisi.” In the poem, she writes about her wish to die. She connects this feeling with her famous long hair, which was an important part of her public image.

The artists Peter Kozek, Vanessa Mazanik, and Florian Ronc explore the subject of grief. They refer not only to Empress Elisabeth, but also to the Romantic poet Karoline von Günderrode.

They use parts of Günderrode’s text *Apocalyptic Fragment*. The text is about changing emotions and the search for direction in life.

In the video, parts of the text appear on spray-painted banners. These words connect to the themes of feelings, searching, and finding a way, which appear throughout the artwork.

The project was originally planned as a journey with different stations. In 2023, it was presented as part of the Festival of Regions at 15 different places along the railway line from Linz to Summerau. At each station, visitors could watch one part of the video series. At the final destination, Horní Dvořiště, there was also a live performance.

Movement is therefore important in several ways. It is a theme in the videos, where railway tracks appear again and again. It is also part of the way the artwork is presented, because visitors physically move from one place to another.

The Queer Museum Vienna is showing part of this video series.

Text by: Marlo Pichler

2 MEMORIAL PORTRAITS FROM THE AUSTRIAN MUSEUM OF FOLK LIFE AND FOLK ART IN VIENNA

Memorial Portraits from the Austrian Museum of Folk Life and Folk Art in Vienna

Memorial portraits made from human hair were part of mourning culture in the 19th century. They were especially common among middle-class families.

The hair of a loved one was used to represent that person. It could be given to another person as a sign of love. It could also be kept as a memory of someone who had died.

The hair symbolized a lasting connection between people. This connection was meant to continue even after death.

Turning hair into a work of art was a special way to remember a person who had died.

In the 19th century, professional wigmakers made these works. Hair artists continue this tradition today. One example is Alex Moser from Vienna.

Hair had a special meaning in the 19th century. This can also be seen in a poem by Empress Elisabeth. The poem contains the famous words: "I would like to die by my hair."

Some of Empress Elisabeth's hair has also been preserved until today.

The two memorial portraits shown here come from the Vienna Museum of Folk Life and Art. The museum has lent them for this exhibition.

The works were probably made in the 19th century.

Memorial Portrait Made of Hair

This work is a collage made from blonde and brown hair. The hair is arranged on a glass plate with a white background.

The hair belonged to a woman who had died. It was used to create a memorial landscape.

The picture shows:

- a weeping willow
- a memorial with a trophy
- a cross with a wreath of leaves

The scene looks like a cemetery. It therefore expresses feelings of grief and mourning.

In Christian tradition, the plants and the cross also have another meaning. They can symbolize hope for eternal life.

There are two inscriptions on the back of the work:

“Made from the hair of our dear mother” and “Mrs. Pfeiffer † Au. a. d. Leitha (ca. 1850–1860) by Miss Leopoldine Pfeiffer, teacher † ca. 1920.”

Memorial Portrait: Hair Collage

This work is made from brown hair. The hair is glued onto a glass plate with a white background.

Very small pieces of hair are also used.

At the top of the portrait, we can see the letters “T A”.

There is also a cross, a heart, and an anchor.

In the Christian tradition, these three symbols represent three important ideas:

- the cross represents faith
- the heart represents love
- the anchor represents hope

Below these symbols is the date of death:

January 24, 1872

The work comes from Vienna.

There are no inscriptions on the object.

Text by: Pandora Köhler

3 6 SIGGI SEKIRA, SCIENCE OF SLEEP PTT.3: HOWL', COLOURED PENCILS ON PAPER, 2024 | GRIEF WREATHS, GLAZED CERAMICS, 2022

Sekira's wreaths and drawings explore the body as a small inner world. They depict sleep, grief, and intense emotions as private, physical experiences of mortality.

The three ceramic wreaths take up the classic form of a funeral wreath. They allow it to grow out of control. The wreath is glazed black and painted with blue spots.

As a result, each ring appears as if it were overgrown with plants, insects, and thorns.

Normally, a funeral wreath marks an end. It is laid down to close a chapter. Sekira's wreaths refuse to bring closure. They continually sprout new shoots.

Thus, the mourning remains open-ended. It does not end in a concluded story.

The forms evoke both decay and excitement. They blend death with fertility. What is usually seen as an end becomes a beginning in these wreaths.

When mounted on the wall, the wreaths also resemble small architectural elements. Wreaths and garlands have long been used to decorate buildings.

This type of ornamentation has its origins in an older, physical source: the remains of ritual sacrifices. Over time, this violent origin has been smoothed over into pure decoration.

Sekira's ceramics bring back a part of this lost, physical meaning and transform something soft and ephemeral into a hard, durable object on the wall.

The drawing depicts a sleeping self-portrait of the artist. Worm-like lines, arrows, and a bleeding heart emerge from her mouth and the openings around her.

The style changes constantly. At times we see a recognizable face; at other times, we see shapes reminiscent of creatures. Sometimes we cannot discern any meaning in the image at all.

This mixture captures sleep as a state in which the body dissolves its own boundaries and approaches the very sensation of death.

Text by: Anaïs Marketos

4 DANIELLE PAMP, THROUGH A GLASS DARKLY I NEXT TO THE IMAGE OF SELF I ANOTHER WINTER, ANOTHER YEAR, OIL ON CANVAS, 2026

Danielle's artistic work has long explored the theme of the voice. This isn't limited to the human voice. It is about expression and memory in general, and how something becomes audible or visible.

In the paintings, we see people, landscapes, and parts of bodies. Some things are easily recognizable. Others almost disappear.

As a result, the paintings oscillate between two states: between visibility and disappearance.

Danielle primarily uses black, white, and pale brown tones. These colors are reminiscent of old photographs.

As a result, the images appear as if they have already been altered by the passage of time.

Danielle paints people and objects in such a way that we can recognize them. Nevertheless, the images do not necessarily seem real or close.

On the contrary: they can create a certain distance.

In the painting **Through a Glass Darkly**, a face and a body emerge from the darkness.

The person seems close and personal. At the same time, we cannot fully reach or understand them.

The work **Next to the Image of Self** also poses a question:

Can an image truly show a person as they are?

Or is there always a difference between a person and their image?

This question becomes particularly clear in the work *Another Winter, Another Year*.

In the painting, a single person walks along a snow-covered street. They keep walking farther and farther away, growing smaller in the landscape.

This isn't just about a specific moment. It's also about time, which keeps passing.

The person slowly disappears. At the same time, their image remains.

For Danielle, painting is therefore also a form of preservation.

A painting can capture something. But it can never completely protect a person or a moment from change or oblivion.

The meaning of a painting can also change over time.

Danielle therefore explores the relationship between a person and their image.

This relationship remains uncertain and open-ended.

There is also something queer about this.

Gender and identity do not always have to be fixed and unambiguous. They can change.

Memories, too, change over time.

Danielle's images do not attempt to eliminate this uncertainty.

Instead, they allow different possibilities to coexist.

A person can be recognized in an image without the image specifying exactly who that person is.

Perhaps this also gives rise to a different conception of immortality. Immortality, then, does not mean remaining the same forever.

It can also mean that a person can be seen differently and understood anew time and again.

We often look at images because we want to capture something.
We want to preserve a person, a moment, or a memory.
But images can never be fully captured or controlled.

The person on the snow-covered street keeps walking.
The face remains beside the image.
The body continues to emerge from the darkness.

Perhaps we don't need to capture these images.
Perhaps we, too, don't have to remain the same forever.

Perhaps we can keep changing and be understood anew.
This gives rise to a different form of eternity.

Text by: Anna Leonova

5 FLORIAN ASCHKA, GLORIAS IN IN FUTUTORIS (NUSQUAM ALIO MIGRABIMUS; SEMPER HIC FUIMUS ET INTER VOS OCCULTE ERIMUS), 2026 3D-PRINTED ARCHITECTURAL MODEL OF A TOMB, SCALE 1:25, PLA IN MAGENTA COLOR.

Made with Anaïs Marketos, Larissa Kopp and Martin Kallinger. This work is not the result of one artist alone. It grew out of a group of people working together.

What stands in the vitrine looks like a small sculpture, but it is not one. It is a scale model for a real proposal: a future grave for queer people and outsiders, planned for Vienna's Zentralfriedhof.

The cemetery is a place built on strict rules about who gets remembered and how. GLORIA breaks those rules on purpose.

The design is loud and dramatic. A round building sits under a double rounded ceiling. It is hung with dramatic fabric like plaster.

It reminds me of a stage curtain rather than a quiet tomb. The shapes borrow from old, unused architectural ideas. They were too strange and excessive to ever get built.

It also draws inspiration from filmmakers like John Waters, who turned outsiders, bad taste and scandal into a source of pride and glamour rather than shame.

Below the theatrical hall, a staircase leads down to the actual burial space, open to other queer people who wish to be buried there too.

This is the real point of the work. The building above is not decoration for a private grave. It is a public building, meant to be used and taken over by people.

Nothing about its future use is fixed.

It could become a stage.

It could become a meeting point.

It could become a place for sexual encounters.

Maybe a place for protest.

Or a place for mourning.

GLORIA proposes the cemetery, of all places, as a possible site where such openness could find a new home.

Text by: Anaïs Marketos

7 BERVAN SAYICI, JUST GORGEOUS - BEAUTY FOR DEAD PEOPLE, 2025-2026, VIDEO

Just Gorgeous, Beauty for Dead People is a web-series about two Drag Queens: make-up artist La 'Terre and hairdresser Baba Gnoushé.

They have a beauty salon. But the salon is not doing well, so they decide to turn it into a funeral home. Because of that, they have to change their jobs.

This change is caused by a failed business and financial problems. The change is strange and funny, but it is also practical.

The series uses Drag, Camp and dark humour. It questions the usual ideas about life and death, beauty and decay, glamour and mourning.

A beauty salon and a funeral home have something in common. In both places, people change how a body looks before an important social event.

But the meaning of make-up, hair, clothes and cosmetics is different in a funeral home. The clients are no longer guests who are going to a party. They are families who have lost someone.

This is the biggest challenge for La 'Terre and Baba Gnoushé. They do not have much experience with their new profession.

And more importantly, they now have to work closely with people who are grieving, which is not easy.

Before, their customers just wanted to look beautiful. Now, their customers are dealing with the painful absence of someone who has died. The two characters have to find a way to work in this difficult situation.

The series does not treat death only in a serious way. It looks at death through a very Viennese sense of humour. Vienna has a long connection with

melancholy, death, theatre and the so-called *Wiener Schmah*.

The Wiener Schmah is a kind of ironic humour, which allows something tragic and something funny to exist at the same time.

In Vienna, people have often used cynicism, sentimentality and laughter when talking about death and tragedy. A joke does not always make sadness disappear. Instead, humour can help people live with sadness.

Humour can also be a way to protect ourselves and help people connect with each other. It can make something difficult feel a little easier to face.

This idea is also important in queer culture. Throughout history, queer communities have created their own rituals and ways of mourning.

This was often necessary because their losses were not always recognised by wider society. Camp, exaggeration, theatre and humour can turn vulnerability into something that people experience together. They can make difficult experiences easier to survive.

Like Viennese dark humour, queer humour does not always follow the social rule that people must behave seriously and appropriately when something tragic happens. It allows people to laugh while they are also in pain

Just Gorgeous brings these two traditions together. The Viennese and queer ways of thinking about death meet in an unusual workplace comedy.

Drag becomes a way to talk about loss through art.

Exaggeration makes vulnerability visible.

Theatre brings lightness without taking away compassion.

The funeral home becomes a stage where traditional ways of mourning are performed, interrupted and changed.

The series also connects death with unstable work conditions and financial survival.

It shows that people often have to change themselves and their work again and again in order to survive financially.

In the exhibition, Just Gorgeous creates a space for thinking about these questions.

Queer performance, Viennese humour, financial uncertainty and mourning come together.

Text by: Lin Riva

8 HETI PRACK, JOSEF (FROM THE SERIES FRIENDSHIP), 2023, STUCCO MARBLE, FIBERGLASS, ACRYLIC RESIN

We see a figure made from many fine lines, marks, and raised areas. The figure looks at us and holds a bouquet of flowers.

The material and the subject remind us of a memorial plaque. We might see such a plaque in a public place or at a cemetery.

The figure's clothes and hairstyle also look like they come from the past. They make the person seem real and connected to a specific time.

But this man never really existed.

For this painting, the artist Heti Prack created the fictional character Josef Ofner. Josef is a stonemason.

In the story, Josef discovers his queer identity and falls in love with the blacksmith Anton Brandstätter.¹

The two men fall in love during the time of Red Vienna in the 1930s.

Red Vienna was a period when the city of Vienna expanded social services for its people. The city built more public housing and improved infrastructure. It also supported education and culture.

At the same time, the labour movement was growing. New forms of queer culture were also developing.

Queer people could express themselves more openly in certain subcultures.

One example was the magazine Die Freundschaft. Today, it is considered one of the most important gay magazines of the Weimar Republic.

The word “Freundschaft” means “friendship.” It is also the title of the artwork

In the 1920s, the word “friendship” was often used as a way to talk about homosexuality without saying it directly.

The word was also commonly used as a greeting in the labour movement.

With the artwork and its title, Heti Prack connects two struggles:

- the struggle of working-class people for better living and working conditions
- the struggle of queer people for their rights and recognition in Vienna

The title of the series of artworks is *Freundschaft*. It also refers to the way historians have sometimes described queer relationships.

In the past, historians often called two people “close friends” even when there was clear evidence that they were in a queer relationship.

This is one example of how queer identities have been hidden or changed after a person’s death.

Their relationships were sometimes removed from their historical and social context.

With this artwork, Heti Prack shows the power of stone monuments and memorial plaques.

These forms can make a person feel real and connect them to the past.

They can also help us remember people who lived before us.

Text by: Sophie Ollmann

9 THOMAS HÖRL, F.W.M. SYMPHONIE, 2022, FILM (SHORT VERSION, 19 MIN) | FILM SET, VARIOUS MATERIALS | YOU HAVE TO BECOME CALIGARI, 2022, SET PHOTOGRAPHY BY VICTOR JASCHKE, WALLPAPER, 6C PRINTING

F.W.M. Symphonie is a silent film in three parts.

The film is based on a real event: In 2015, someone stole the skull of Friedrich Wilhelm Murnau from his grave in Berlin.

The stolen skull is the starting point of the film. The story combines real events with fictional elements. Historical and fictional identities become mixed together.

The Stolen Head

The theft leads a vampire to create a new head.

The vampire is a character created by Friedrich Wilhelm Murnau himself.

The vampire works in an artist's studio in Vienna. There, he makes a head out of clay.

The head is later meant to be taken to the cemetery caretaker in Stahnsdorf near Berlin. This is where Murnau is buried.

But the vampire cannot make the head look like Murnau.

He therefore invites sculptors from Vienna to the studio. He promises them a reward of 1,000 euros.

The sculptors work on the clay head. The head changes again and again.

Each artist brings their own style to the work.

In the end, the head no longer looks like Murnau. Instead, it looks more like Thomas Hörl, the new director of the film.

The head is finally taken to Stahnsdorf on a cargo bike.

There, it is handed to the cemetery caretaker at the entrance to Murnau's grave.

In the final scene, the vampire appears again. This time, he is at the grave of Max Schreck.

Expressionist Influences

The film uses the visual style of old silent films.

Two films are especially important:

- Nosferatu: A Symphony of Horror
- The Cabinet of Dr Caligari

The film uses black-and-white images with different colour tints. This is similar to the way films were coloured during the silent film era.

Sound and music are also important.

The soundtrack combines different elements. These include electronic sounds, orchestral music, sampled sounds, and specially created sound effects.

The journey scenes are accompanied by the Icelandic dark wave band Kælan Mikla.

The film combines two different styles:

- On the one hand, it has a documentary-like style.
- On the other hand, it uses sets and strong gestures that are typical of silent films.

The studio scenes are tense and dramatic.

The journey to Stahnsdorf is much quieter and slower.

The scenes in the Vienna Prater Studios are inspired by The Cabinet of Dr Caligari.

The sets are made from materials that are already available in Thomas Hörl's studio. The exhibition also uses this setting. The film becomes part of an installation that refers to the studio setting.

A Life of Resistance and Artistic Identity

The film pays tribute to Friedrich Wilhelm Murnau.

Murnau was homosexual. His sexual identity had an important influence on his life and his work as an artist.

For queer people, creating their own identity away from expectations can be difficult.

They may have to deal with social expectations, stereotypes, and exclusion.

In the film, the new head is made together with artist friends.

The head therefore becomes a shared project. It also becomes a symbol of creating an identity together.

Immortality, Relics, and Vampires

The film connects two ideas:

- the wish of artists to become immortal through their art
- the interest in Murnau's remains

The stolen skull becomes a special and important object.

At the same time, a new head is created.

The new head represents a new artistic identity.

The artist connects his own story with Murnau's story.

In this way, he also becomes part of Murnau's famous history.

Vampires Between Life and Death

The vampire in the film is based on Count Orlok from Nosferatu.

He has pointed teeth and ears. His fingers look like claws. His body looks like the body of a dead person.

The vampire is therefore a figure between human and animal, life and death.

In art and literature, vampires are often shown as outsiders. They can also represent homoerotic ideas. Drinking blood is sometimes understood as a symbol of sexual desire.

Vampires also reject the usual rules of society. They break with traditional moral values and conservative rules.

For this reason, vampires can be important figures of identification for the queer community.

Text by: Larissa Kopp und Pandora Köhler

**10 LA GEORGETTA, THE TOENAIL OF THE DEAD GRANDMA,
04.11.2023 17:33, 2023, SUBLIMATION PRINTING ON
CANVAS | THE GRAVEYARD / SO FULL OF LIFE, 2020,
PERFORMANCE ON VIDEO (9 MIN)**

Family plays a major role in many people's daily lives. It can provide support, but it can also mean the exact opposite.

For queer people in particular, family can be a place where different opinions clash. Different experiences and generations come together there.

Discussing queer issues requires tolerance by the family.

The toenail of a deceased relative can evoke a range of emotions.

One recalls these varied memories with family. Perhaps one also feels grateful for the acceptance of one's own identity and the bond between family members.

The image might also trigger a longing for more time spent together. Maybe also the wish that the person knew about one's own journey. All these feelings are captured in this photograph.

Grief serves as a reminder of one's own mortality and of life itself.

In the exhibition, LA GEORGETTA presents a video titled *the graveyard / so full of life*. In it, she processes the death of her father.

Grief, life, and dying are all part of the exhibition. Grief takes very different forms in queer everyday life and in non-queer contexts.

The artist LA GEORGETTA plays with political themes such as prejudice and assumptions. Various themes intersect.

12 13 JULIA FUCHS, QUEERING THE DEPOT (SERIES OF PHOTOGRAPHS: NUMBER 1, 4 AND 5), 2024

The Museum Storage Facility as a Place of Knowledge

In the 19th century, museums slowly began to open their doors to more people. Before that, only certain privileged people could often visit museums.

As more people gained access to museums, museums had to reorganize their collections. Some objects were chosen for exhibitions. Other objects were placed in storage.

This is how the museum storage facility came into being. A depot is a place where objects are stored. It can also mean a collection or a warehouse.

A museum storage facility has an important role. It is a place where cultural objects are kept. These can include works of art and historical objects.

A museum decides which objects are important enough to preserve for the future.

The storage facility is different from an exhibition. In an exhibition, visitors can see the objects. The objects are presented to the public.

In a storage facility, the objects usually remain hidden from visitors.

When a museum displays a work of art, it gives the work special attention. Many people can see it and understand it in different ways.

But the objects in storage are also important. They are carefully packed, protected, and preserved. At the same time, they are not usually visible to the public.

Their role therefore changes. They are preserved for the future, but they are not actively displayed.

Archiving brings together two opposite ideas:

- An object is removed from public view.
- At the same time, the object is preserved for as long as possible.

A Collection Also Means Making Choices

A museum cannot collect and preserve everything. It therefore has to make choices.

First, the museum decides which objects should be preserved. This decision can depend on different qualities of an object.

Next, the museum has to decide how to organize the objects. Museums use specific systems to classify their collections.

Museums have used different systems throughout history. In the past, for example, objects were sometimes organized according to how useful they were to people.

Other systems made it easier to add new information and new objects later.

Museums also face a practical problem: space is limited.

A building cannot hold an unlimited number of objects. Museums therefore cannot display all their works at the same time.

They have to choose which works will be shown in exhibitions.

This can create a strong focus on presenting the exhibited works in an impressive way.

As a result, other tasks of the museum may receive less attention. One example is sharing knowledge with the public.

It is also not possible to give visitors access to every object. Many works remain in storage and cannot be seen by visitors.

The storage facility therefore has one main purpose: to protect and preserve objects for the future.

Queering the Depot: A Living Storage Facility

Julia Fuchs's work *Queering the Depot* looks at this closed-off space.

The artist works in the storage facilities of the Vorarlberg Cultural Centers and in the Glyptothek of the Academy of Fine Arts.

She brings her own body into these storage spaces. This changes how we see the objects around her.

The artist's living body stands next to artworks that are stored and cannot move. This creates a contrast between a living person and preserved objects.

At times, her body itself also looks like part of the collection.

In the first image, the artist wraps her body in plastic. The plastic looks similar to the packaging used to protect artworks in storage.

But the artist does not act like a stored object. She stands upright and looks at the other objects on the shelf.

In the fourth image, she stands between rows of shelves. Her body is active and moving. Right next to her is a statue. The statue cannot move.

This creates a strong contrast: The artist is alive and moving. The statue remains still.

In the fifth image, the artist is in a room filled with objects. The room also appears to have a low ceiling.

Several busts stand around her. Most of them show men.

The artist takes a similar position to the statues next to her.

Because of this, her own body also looks like part of the collection.

Through her photographs, Julia Fuchs gives us a symbolic view into the storage facility.

Normally, most people cannot enter such a storage facility. Her photographs allow us to see this space.

The storage facility therefore no longer looks only like a place where objects are kept and never move.

The space begins to feel alive.

At the same time, the work shows another important contrast:

Living bodies change. The objects in storage should remain as unchanged as possible.

Julia Fuchs brings her own body into this space.

Her work therefore also asks questions about what museums consider important.

Which objects are chosen and preserved for the future?

Which people and bodies have to make themselves visible in order to receive similar attention and importance?

14 TONX, CAY, RARA, OLA, TOMASHI, ANGER, GRIEF AND EMBERS, 2026

cay rauscher, Steel chain and flat fiber | Steel chain and cotton fiber | embossed steel sheet | forged steel | steel chain and steel sheet | embossed and welded steel sheet, cotton straps, steel buckles, 2026

tonx, to sit with the discomfort, 2026, Seating made of wood and metal | film (9 min), 2026

ola, metallgirls* or I want ourselves to be enough, film (9 min), 2026

tomash, matzi building blocks | fireworks stand facade, 2026

In April 2026, the open space in St. Marx was cleared by force. An important place was destroyed.

For the past ten years, St. Marx had been a special place for many people, including many queer and FLINTA* people. It was a place where people could meet without having to buy or consume anything. Questions of identity also did not always have to be the main focus.

The land belongs to Wien Holding. Wien Holding is owned by the City of Vienna. In 2014, the area was opened for temporary use.

Temporary use means that a place can be used for a limited period of time. This use often ends when the land becomes economically valuable.

In 2018, the City of Vienna announced plans to build an event hall on the site. But the people using the space did not need a hall or commercial events to meet and spend time together.

St. Marx had a self-built skatepark, gardens, and a basketball court. This place has now been destroyed.

How can people deal with losing a place like this?

In 2022, Tomash Schoiswohl and Lisa Bolyos explored this question in their project *Immo Grief*. They ask how people can grieve together for lost places,

buildings, or utopian spaces.

The group project *Wut, Trauer und Glut* builds on these ideas. The people involved are tonx, cay, rara, ola, and tomashi.

tonx, cay, rara, and ola started blacksmithing in St. Marx. Today, they continue this work.

Blacksmithing together helps them deal with their grief and anger about the loss of St. Marx. They work with fire, heat, and steel. Through this work, they experience a process of change.

Blacksmithing can also help release feelings and tension. At the same time, the group learns a craft that has traditionally been strongly shaped by patriarchal structures.

Rituals can also help people with grief. In the project, rituals are described as “things to hold on to.” They can help people experience grief together instead of seeing it only as a private or personal experience.

Grieving for a place is different from grieving for a person.

Death is part of life and affects everyone. But the conditions in which people die are not equal. Social inequality affects how people live and how they die. This can also create anger.

Social and political conditions also play a role when places are lost. Places like St. Marx do not simply disappear. They are changed or destroyed because of decisions.

This is why grief and anger are closely connected here.

We have to grieve for places because they can be destroyed. This destruction is not something natural or unavoidable. It is a decision.

Economic interests and profit often play an important role in these decisions.

St. Marx was a place where people could try out different ways of living together. New social structures, relationships, and communities could grow there.

Many of these ways of living are different from common social ideas about how people should live and form relationships. They also go against a system in which economic value and profit are the main priorities.

Because of this, the destruction of St. Marx was not only the loss of buildings and land. Ideas, relationships, and possibilities for living together were also attacked.

The exhibition brings different artworks and projects together.

It includes burned panels with texts from *Immo Grief*. There are also two mobile blacksmithing forges. Metal wearable objects by cay are shown on a trolley from St. Marx, which tomashi rebuilt.

The exhibition also shows two films by cay and ola's film *Metallgirls or I want ourselves to be enough*.

As part of the work-in-progress project *To sit with the discomfort*, tonx presents a video work and a seating object. Materials from St. Marx were used to make them. These include saved nails, pieces of wood, and a modified piece of reinforcing steel from the site.

The Queer Museum is a place where all these works can come together for a limited time.

The exhibition is only there temporarily. It ends at the end of the year. But the Queer Museum itself is also only using this space temporarily. This is another example of temporary use.

15 HEATHERS (VERONIKA HÖSCH, NORA JACOBS, UND NICOLE SABELLA), BEST OF THE BEST, 2022, TROPHIES, FAUX FUR, SOUND TRACK I NAKED AND OTHER TRUTHS, 2022, MILLED PLASTIC SIGNS I EVERYTHING MUST GO, 2024, TUFTED CARPET OBJECTS

Overview

There are lots of different artworks in the piece Hauntingly Heathers.
 These artworks are placed all around the exhibit.
 They look like they were forgotten on a horror movie set.
 There are lots of queer characters in horror.

The first vampire book was about a lesbian named Carmilla.
 A lot of queer people also love the characters Frank n Furter and Buffalo Bill.

Gender, sex, and queer themes are often in horror stories.
 Horror stories are not just about death.
 People from different cultures find different things scary.
 Horror stories can be about these different fears.

For example, people might fear chaos and change.
 Queer people are often seen as outsiders.
 So queer people often relate to outsiders in horror stories, like monsters.

There is an idea in philosophy called "abjection."
 You probably do not always think about your body.
 When you remember you have a body, it can be scary.
 This is because you remember your body can be hurt, infected, or killed.

A lot of horror stories are abject.

Hauntingly Heathers has 3 rugs about abjection.
 These rugs show poop, vomit, and period blood.
 You can pose in front of the rugs and take pictures.

There are also signs around the exhibit.
 They have quotes from horror movies on them.

The signs are in ordinary places.
 You normally do not think of death in these places.
 So the signs might make you feel scared.

A lot of classic horror movies have similar stories.
 In old movies, minorities often die first.
 The "final girl" is often white and seen as "sexy" or "pretty."

Hauntingly Heathers challenges these ideas.
 This artwork has trophies in a glass case.

These trophies are not for the stars of horror movies.
 Rather, they are for "unimportant" characters.
 People often forget these characters.

But in Queer Immortality, we want to remember people who have been forgotten.

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