

**FLORIAN ASCHKA**

**selected works**

**2020/2022**

The artist Florian Aschka works both individually and as well as part of various artists' collectives. A large part of his work was conceived and executed as a duo with Larissa Kopp, but he also creates projects together with other artists and art collectives, as well as individual projects. Collaborative processes are an important part of his artistic practice.

The focus of his collective work is on staged photography, performance and the investigation of queer\* strategies. In terms of content as well as form, his interest focuses on breaking down attributions and role models, but also on dealing with mythology and its inherited image narratives and collective cultural memory.

An essential element of his is the examination of historical works of art, their structure, visual language and cultural-historical background. They influence our perception of art and visual phenomena to this day. Aschka and Kopp investigate these traditional mechanisms of perception, breaking and questioning them. For the artist, „queer“ also stands for a traversal of the spectrum between socially accepted high culture, good taste, subculture, kitsch and trash. At the center of his work is the question of one's own identity and how it is shaped by social structures, which are critically questioned.

Aschka sees the aspect of cooperation as a concept that underlies his works and turns against the cliché of the ingenious individual artist, which is mainly male connotated. Mutual support, especially in artistic practice, is essential for him. He sees networks of solidarity as a counter-model to neoliberal structures in which challenges and problems are shifted onto the individual. The project „Queer Museum Vienna“, in whose team Aschka is involved, is also to be seen in this context. The project aims to establish a queer museum as a place of art and cultural history, as well as community building for Vienna and Austria.

„Queer people have always been part of society, and so are artists, who negotiate their identity outside the heteronormative matrix. A necessary step to write their her-, their- and histories is to gather marginalized narratives and underrepresented artistic positions in one place and make them visible.“ (from Queer Museum Vienna's mission statement)

In the next two years, the Queer Museum will appear in various places and through various actions, including the Volkskundemuseum Wien, or in public spaces, such as the festival „Moneyfesta“, as part of an experimental phase in which the concept of the museum will also be questioned.

The following portfolio shows a selection of works that have been created in different personnel configurations or artist collectives, as well as individual works and works from the collaboration as a duo.

## **Queer Revolutionaries...? – A photo series by Florian Aschka & Larissa Kopp**

The “Queer Revolutionaries...?” photo project is probably the most political work series by artist Florian Aschka and Larissa Kopp. And that’s not really surprising, given the current political circumstances in Europe: extreme right-wing parties on the rise, economic and societal step back toward a more restricted, authoritarian, undemocratic and exclusionary society.

Queer Revolutionaries is a photo series that shows how conflicted queer people can be in their protests, their resistance, and their wish to change a patriarchal and neo-liberal society in which we all live – especially against in contrast to the current political backdrop. Historical and contemporary quotes, and iconic references are all folded and wrapped together to form a multitude of layers, which you can imagine as a kind of wonderful, queer onion that must be peeled, layer by layer, until you reach the core of the idea and concept of the project.

By documenting and presenting a queer revolution and its revolutionaries, we present this fictional event as real by using the power of staged photography within history. At the same time, we want to show the difficulties of such a revolution and its protagonists: how can you fight a system if you are part of it and perpetuating it with your daily actions? For example, people are told everyday and everywhere that if you work hard enough on yourself and your body, in order to fit in to certain ideals and be successful, you will be rewarded for that effort in life.

We ourselves, as well, are part of this mechanism to a certain extent. But we think it’s an important first step to be aware of it and make others aware of it, too. In that way, a real change in the system can begin.

Florian Aschka & Larissa Kopp 2017



from the photo series „**Queer Revolutionaries...?**“  
in collaboration with Larissa Kopp

c-print  
80cm x 135cm  
2017





from the photo series „**Queer Revolutionaries...?**“  
in collaboration with Larissa Kopp

c-prints  
je 60x43cm  
2017



from the photo series „**Queer Revolutionaries...?**“  
in collaboration with Larissa Kopp

c-prints  
je 60x43cm  
2017



from the photo series „Queer Revolutionaries...?“  
in collaboration with Larissa Kopp

c-print  
115cm x 80cm  
2017



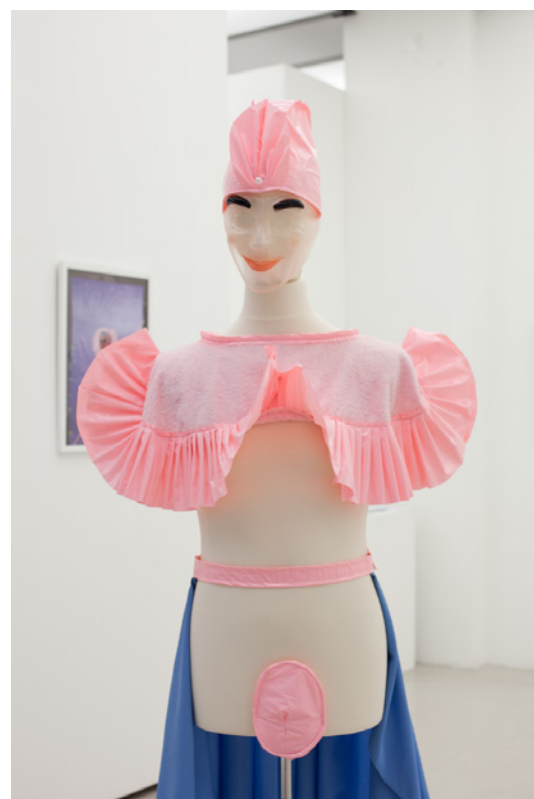


exhibition view „**Queer Revolutionaries ...?**“  
MUSA museum Start gallery Vienna









## „Private Property“

„Private Property“ is an ongoing project that was created in New York City in 2021 as part of the BMKOES (Federal Ministry of Arts) foreign studio and artist residencies at the ISCP (International Studio and Curatorial Programm). Several people Kopp&Aschka met during their residency posed in front of buildings or at locations of their choice with a banner made by Kopp&Aschka in New York.

For the banner, they designed the emblem of a new anti-capitalist, queer and solidarity movement, and sewed and embroidered it onto the banner using different appliqué techniques. Animals serve as symbols and models for new forms of society that can become a utopia for our future: for example, naked mole rats living collectively in hive-like communities, bonobos dealing with social problems through sexuality, or meerkat societies that have matriarchal structures. More banners are currently in the works, which will be featured in future photos of the series.

The buildings or places chosen by the people in the photos are all privately owned and cannot be entered or used by local people. They stand as examples of a neoliberal capitalist society in which less and less space is available for people with lower incomes and vital housing and living space is speculated with. The photographs function as a call to collectivise these spaces, to appropriate them and to stand up against neoliberal structures. The redistribution of property is also a theme. It is planned to continue the project in other cities, e.g. Vienna.



Steve & Larry  
aus der Serie  
Private Property  
2021





Staten Islanders  
aus der Serie  
Private Property  
2021

## W\*HOLE AGAIN

The performance W\*HOLE AGAIN was conceived, designed and performed by Larissa Kopp, Florian Aschka, Alexandru Cosarca and Georg Klüver-Pfandtner as an opening ceremony for Künstlerhaus Wien in March 2020. The documentation of the performance was subsequently shown as a video as part of the opening exhibition „ALLES WAR KLAR“.

The ceremonial framework made use of the formal and symbolic language of the 19th century. The conception of the performance was preceded by intensive research into the history of the Künstlerhaus, the course of the opening ceremony of the house in the 19th century and the artists' festivals at the beginning of the 20th century, which were known for their exuberant and elaborate aesthetics. Nevertheless, these formal inspirations and frameworks only served as a starting point for a critical-contemporary and queer performance that did not exclude the National Socialist orientation of the Künstlerhaus in the 1930s.

A three-headed allegory of the Künstlerhaus building, embodying three guidelines for the future, anti-fascism, feminism and queerness, led through the performance and finally declared the renovated building open. The stylistic figure of allegory, which was extremely popular in the 19th century, when the Künstlerhaus was founded, was used by the artists a few more times in a contemporary way: four performers appeared as wishes for the future of the house and embodied the concepts of play, shamelessness, failure and solidarity.

Several other elements also crossed the medium of the opening ceremony: a choir accompanied the performance and, in addition to special arrangements of contemporary songs, performed a version of Felix Mendelssohn-Bartholdy's „Festgesang an die Künstler“ (Festival Song to the Artists) composed by Simon Usaty, based on a text by Friedrich Schiller, which was also performed at the opening ceremony in 1868. The choristers wore masks showing enlarged sections of various paintings by women artists of the 19th and early 20th centuries. These artists were not allowed to join the association, although they made several attempts and were represented in some exhibitions. Through the masks, they experienced a pictorial representation at the reopening of the house.

Performers: Julia Fuchs, LA GEORGETTA, Larissa Kopp, Veza Maria Fernandez Wenger, Susie Flowers, Denise Palmieri, Florian Aschka, Katrinka Kitschovsky, La Mireille Millieu, Teresa Batagra, Daniel Massow, Mathea Magdalena, Vanja Jovanovic, Magdalena Plöchl and the sub-choir.

All documentary photos W\*HOLE AGAIN: Anna Radaschütz, Franziska Safranek or esel.at





W\*HOLE AGAIN in collaboration with  
Alexandru Cosarca and  
Georg Klüver-Pfandtner  
Künstlerhaus Wien  
2020





W\*HOLE AGAIN in collaboration with  
Alexandru Cosarca and  
Georg Klüver-Pfandtner  
Künstlerhaus Wien  
2020





W\*HOLE AGAIN in collaboration with  
Alexandru Cosarca and  
Georg Klüver-Pfandtnr  
Künstlerhaus Wien  
2020

## **„My Dirty Old God\*esses“**

„My Dirty Old God\*esses“ is a multi-year project of staged photographs and performances. The whole project refers to Sigmund Freud's collection of antiquities, which is partly exhibited at the Freud Museum London and the Freud Museum Vienna. The performers wear costumes made of textiles and foam on which photographs of individual objects from Freud's collection, in oversized format, have been printed. The antique objects can be seen as gateways or portals to different pasts: On the one hand, the past in which they were made, on the other hand the connection with Freud as a person, with his theories and with the story of his escape from the National Socialists from Vienna to London in 1938.

For Freud, his antiquities were of such great importance that he even took some of them with him on his summer vacation. He affectionately called them my dirty old gods.

His relationship with the objects, their theoretical use as metaphors, but also their practical use in therapy sessions, together with their historical significance gives them a complex range of meanings, which makes them very interesting for our artistic practice. He also named his well-known theories after mythological figures: Oedipus, Eros, Venus, and many more. Following a quote from Freud, we see the objects as silent images from the past that need to be given a new language.

Through the staged photographs and performance that we create as part of our project, we add the layer of our own artistic language, but we also bring forth archetypal images that these figures and creatures create. Thereby we would like to show how deeply they are anchored in the collective European memory. Furthermore we see them as a warning and a symbol of anti-fascism, as they barely escaped in 1938, at the escape together with Freud at the last minute. At the same time, we also see critical aspects in Freud's writings and his patriarchal, father-cult sexual theories. Since we see ourselves as queer artists, we want to break with these stereotypes in our work in a queer, playful way, especially with theories like castration anxiety and the fragile masculinity behind it.

The title is not only based on a quote from Sigmund Freud, but points to a critical approach to Freud's ancient idols. We counter this with a queer and contemporary approach.

The project was developed with the help and advice of numerous artists, among others: Georg Klüver-Pfandtner, Ingrid Dorfinger, Berivan Sayici, Vito Baumüller, Massimo Deo, Susie Flowers, Suchart Wannaset, Thomas Hörl, Luis Javier Murillo Zúñiga, Alexandru Coșarcă, Wilhelm Binder

The project was funded by the City of Vienna and the Austrian Ministry for Arts and Culture





o.T.  
c-print  
aus dem Projekt  
**My Dirty Old God\*esses**  
2022





Performance aus dem Projekt  
**My Dirty Old God\*esses**  
 im Kunsthistorischen Museum  
 Wien im Rahmen der Ausstellung  
 „Queering the KHM“  
 2022





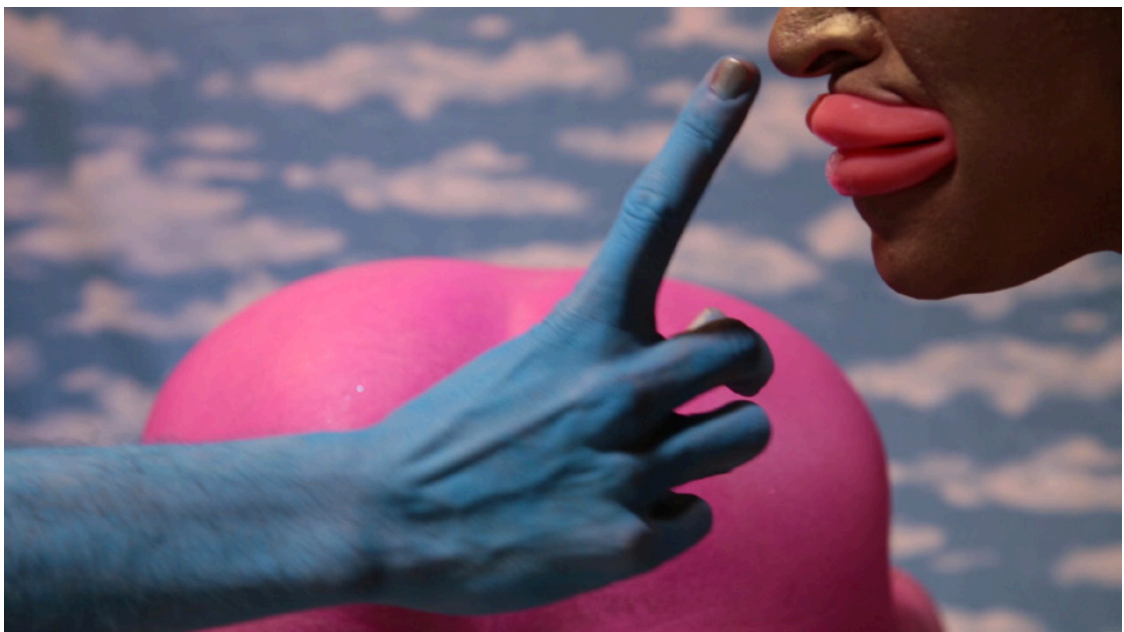
Performance aus dem Projekt  
**My Dirty Old God\*esses**  
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**„Queering the KHM“**  
 2022





'in collaboration with Berivan Sayici  
stills from the video

**poof paradise**  
2018



'in collaboration with Berivan Sayici  
stills from the video

**poof paradise**  
2018





a project by Gin Müller in collaboration with Florian Aschka/ Larissa Kopp, Thomas Hörl/ Peter Kozek

100 Year of Red Vienna as a political inspiration - boundings and contrapoints

In summer 2020, the time before the election on 11th of October in Vienna, SODOM VIENNA will stage several Proclamations and Manifestation in public spaces, to call out for a post-utopian solidaric and joyful city. Together with different activist and artist groups we want to re-enact manifestations according to specific issues of solidaric citizenship/global kinship, against Racism and Fascism, calls for queer-feminist bodypositivity and loving relations.

Vienna, you Red Sodom: The color Red stands for love and revolution, Sodom for the city of sins and joyful resistance. Red pinks burn for Solidarity!

The “Red Vienna” of the 1920ies was the socialist proclamation to establish Utopia in the political fields like housing, emancipation, education and health and culture. In postwar times different ideologies were fighting with each other, and facism was growing. But also the big Hollywoodproduction “Sodom and Gomorrah” was staged and filmed with more than 15000 people in the multicultural city.

all documentary photos Sodom Vienna: Sarah Hauber u. Daniel Hill





Sodom Vienna a collaboration with  
Gin Müller, Peter Kozek, Thomas Hörl  
and many more  
2020



Sodom Vienna a collaboration with  
Gin Müller, Peter Kozek, Thomas Hörl  
and many more  
2020







Sodom Vienna a collaboration with  
Gin Müller, Peter Kozek, Thomas Hörl  
and many more  
2020













in collaboration with Wilhelm Binder

untitled (an interchangeable counter collection of words)

leatherette  
4x 420cm x 80cm  
2018

exhibitionview „bodies and inhabitants“ Sigmund Freud museum Vienna





in collaboration with Wilhelm Binder

untitled (an interchangeable counter collection of words)

leatherette  
4x 420cm x 80cm  
2018

exhibitionview „bodies and inhabitants“ Sigmund Freud museum Vienna



in collaboration with Georg Klüber-Pfandtnr  
untitled from the series  
**Private Moments with Austria**  
40 x 30 cm  
c-print  
2018



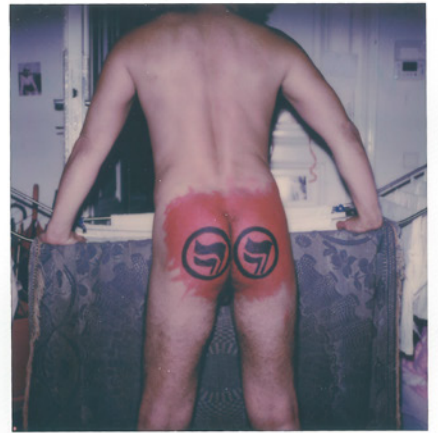
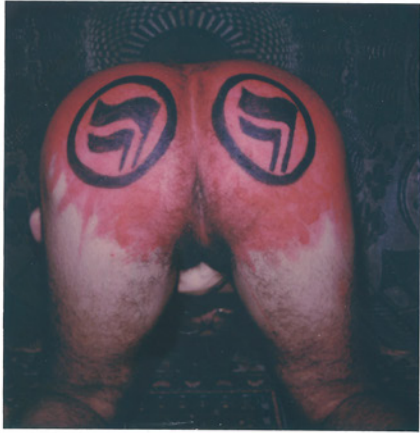


in collaboration with Georg Klüver-Pfandtner  
untitled from the series  
**Private Moments with Austria**  
40 x 30 cm  
c-print  
2018



in collaboration with Georg Klüber-Pfandtner  
untitled from the series  
**Private Moments with Austria**  
40 x 30 cm  
c-print  
2018





o.T. aus der Serie  
**homestories with an antifascist ass**  
polaroids  
2019

breakfast epiphany

in collaboration with Georg Klüver-Pfandtner  
lightbox/photography  
70 x 105 cm  
2016









## Tweaked Breeding

in collaboration with Larissa Kopp  
photography  
130 x 193 cm  
2015







## DYNASTY BUTTERFLY

2 Channel Video installation, 2013/14  
in collaboration with Georg Klüver-Pfandtner

see under following links

<http://vimeo.com/butterflydynasty/butterflydynasty1>

<http://vimeo.com/butterflydynasty/butterflydynasty2>

please click  
password: „Alexis“



The artists reveal in/sights and present out/takes from their modular hybrid work *Dynasty Butterfly*, conceived as an instrument situated between live moment, performance, moving image and installation. It deals with processes of transformation and translation between nature and culture.

According to the context at hand, *Dynasty Butterfly* rearranges itself and, via phenomena of outward appearance and luster, trains its focus on the visual dialog between universal myths of divine creation and observations of nature's merciless day-to-day life. And in the process, oriental and arabesque images from popular culture, such as those produced in Bollywood since around 1950, meet with documentary material bearing witness to "wild(-)life."

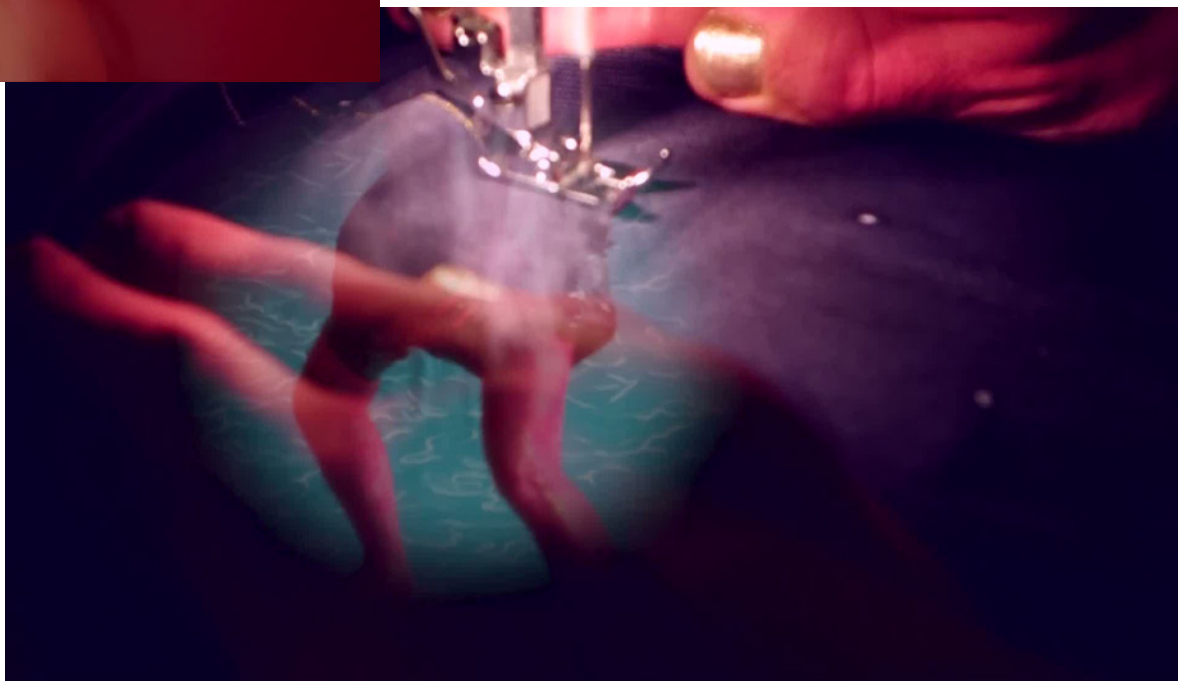
By way of the concept of divinity, these video projections are transformed into productions of queer images. In doing so, they probe both exoticizing phenomena and expectations that lead to the formation of pictorial languages in a public environment of consumption. The projections thus create their own myth while also representing an attempt to stimulate the potential to describe new and as-yet-uncertain realms of action, images and thought.

Apparent facts (Viennese locations such as Belvedere palace complex, the lakeside urban development project in Aspern, and the Butterfly House at the Burggarten) and sparkling fictions (the life cycle of a butterfly-divinity) encounter and touch one another, with the overlapping and interweaving of these two projections giving rise to a multitude of possible interpretations that, via a random loop, continually reorder themselves and engage in unexpected communication with one another.

The attendant flickering of the moving images functions as a cinematic light source that attempts to attract the observer's gaze much like it would a moth, inviting it along on boisterous flights of courtship between the two worlds of images ("wanderers between habitats").

This process of constant (trans)formation thus reflects a practice of resistance with regard to patriarchal and linear historiography, critically questioning established norms and narratives that have developed historically and institutionally via linguistic systems of persuasion and conviction.

The outer surface of the sponge is the skeleton into which the animal withdraws.



videostills from „ButterflyDynasty“  
 videoinstallation  
 shown during the exhibition „sampling surface“  
 at moe contemporary vienna  
 2014



„Butterfly Grandessa“

performance at group show  
„With Eyes Aghast: Transmannerist Reactions,,  
at Xhibit, Vienna, Austria  
2016









## BUTTERFLY DYNASTY

in collaboration with Georg Klüver-Pfandner and HOTEL BUTTERFLY  
Installation/Performance during the exhibition „Göttliche Liebschaften“  
VBKÖ Austrian Association of Women Artists, Vienna  
2014







Installation/Performance during the exhibition „Göttliche Liebschaften“  
VBKÖ Austrian Association of Women Artists, Vienna  
2014  
documentary photos all by Julia Gaisbacher



**HOTEL BUTTERFLY**  
cofounded with Georg Klüver-Pfandtner

an ongoing project in a workcollective creating events  
with performative elements -  
amongst others situated at festivals such as LegeArtis Lech,  
Wiener Festwochen and Festival freischwimmer at brut Vienna

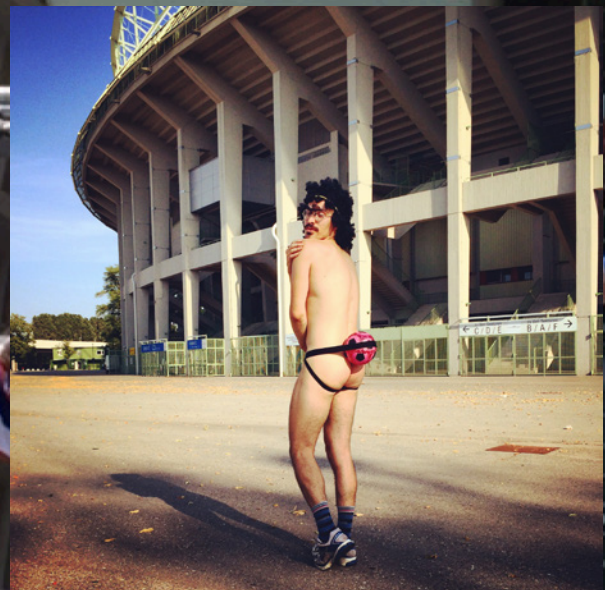




# HOTEL BUTTERFLY

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Wiener Festwochen and Festival freischwimmer at brut Vienna









## INFORMAL HOUSEHOLD

in collaboration with Larissa Kopp  
Installation at the exhibition  
The Last Title Was Fabulous,  
2012 at club fluc Vienna  
an installation dealing with informal housing  
and structures within the city of Vienna





Schachmatt

in collaboration with HOTEL BUTTERFLY  
installation and chess performance  
artspace Friday Exit  
2015





untitled

c-print  
50x 70cm  
2010





untitled sculpture

capas and diverse materials  
installationview and detail in the exhibition  
You are not Dorothy anymore, 2012





## Gay Kingdom of the Coral Sea, installation

stamp, rock and diverse materials  
installationview and detail in the exhibition  
You are not Dorothy anymore, 2012





## Gay Kingdom of the Coral Sea, installation

stamp, rock and diverse materials  
installationview and detail in the exhibition  
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## Gay Kingdom of the Coral Sea, installation

stamp, rock and diverse materials  
installationview and detail in the exhibition  
You are not Dorothy anymore, 2012





untitled  
(selfportrait as Tommaso Inghirami)

c-print  
60cm x 45cm  
2011



untitled

c-print  
45cm x 36cm  
2012





untitled

c-print, diasec  
175cm x 118cm  
2010





untitled

c-print  
(selfportrait as Diptychon)  
each 100 x 50 cm  
2010









untitled

photography  
49 x36 cm  
2013





untitled

photography  
49 x36 cm  
2013





untitled

photography in a light box  
in collaboration with Larissa  
Kopp  
60cm x 80cm  
2009





untitled

c-print  
in collaboration with Larissa Kopp  
60cm x 112cm  
2011





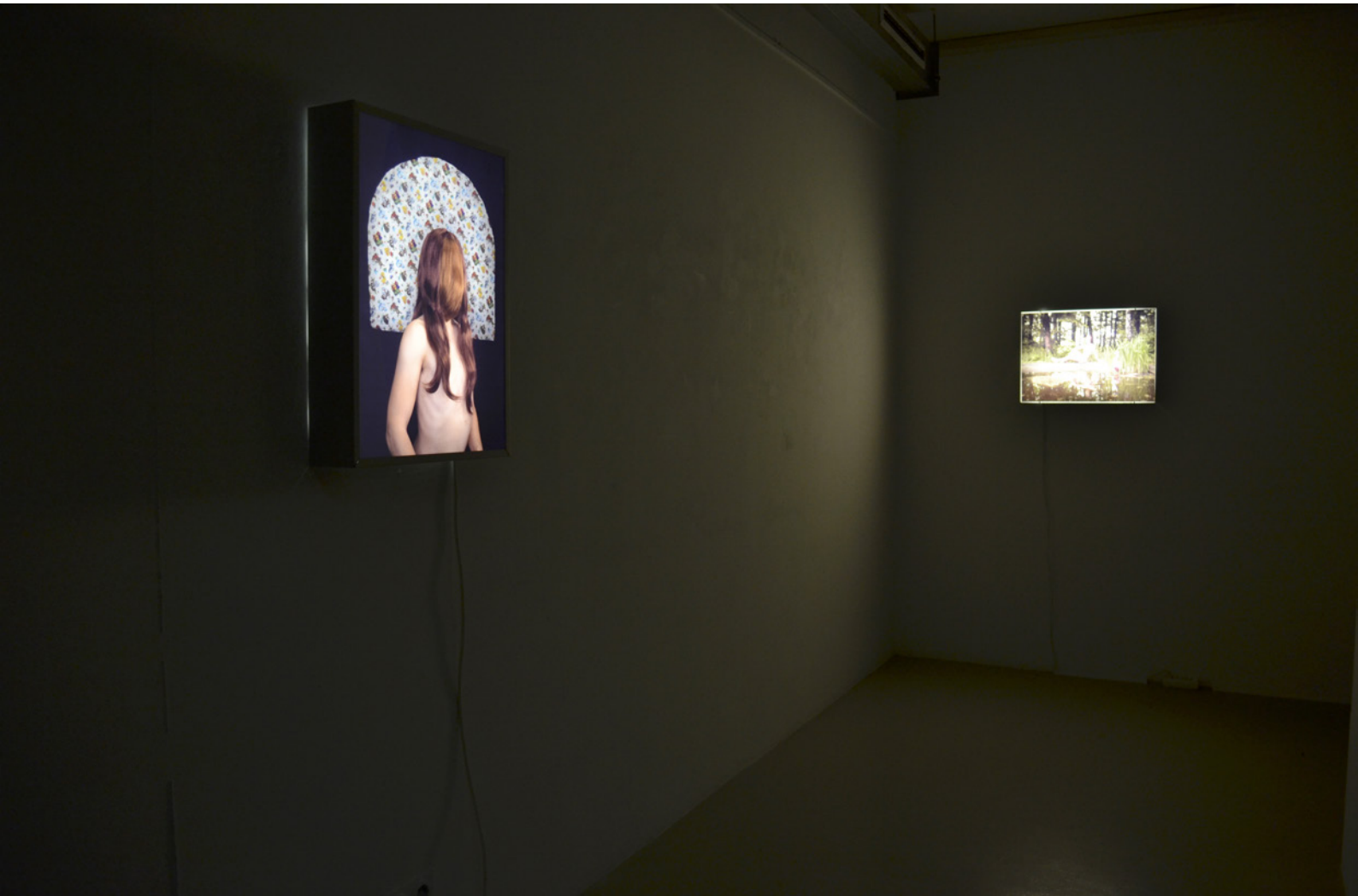
**YOU ARE NOT DOROTHY ANYMORE**

photography in a light box  
60 x 45 cm  
2012





You are not Dorothy anymore  
installationview in the exhibition  
You are not Dorothy anymore,  
2012





untitled

c-print

in collaboration with Larissa Kopp

30cm x 20cm

2010





untitled

c-print  
in collaboration with Larissa Kopp  
40 x 60cm  
2012





## Familienportrait

c-print  
134 x 90 cm  
2011





selected photos from a series which was  
made between 2007 and 2011 with my  
grandaunt Resi



untitled

c-print, diasec  
170 x 90 cm  
2009



**Damendoppel für Tante Resi**

c-print, diasec  
186 x 82 cm  
2009



**Guten Abend Tante Resi**

c-print, diasec  
47 x 29 cm  
2007



**Guten Morgen Tante Resi**

c-print  
120 x 80 cm  
2007



**Tante Resis Goldene Sieben**

c-print  
121 x 62 cm  
2009



Sex Shop - an artist-run distribution network

Space Station 65 Bursary Studio London and  
brut Vienna  
2014





# TÜKRÖS

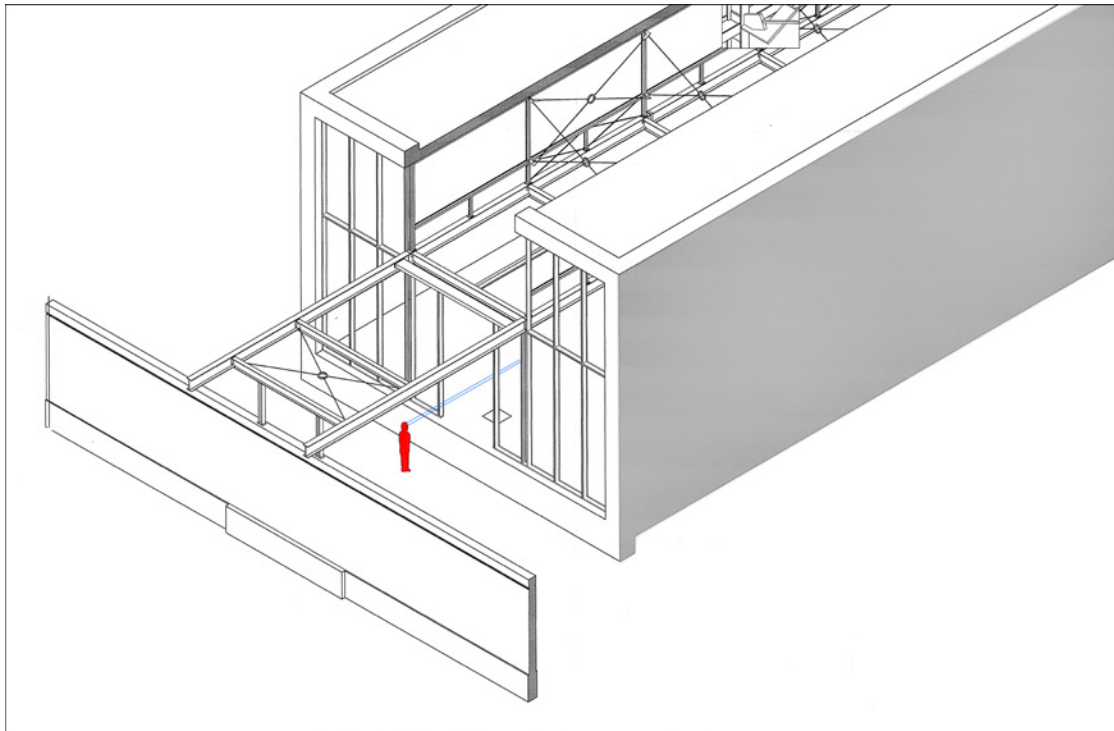
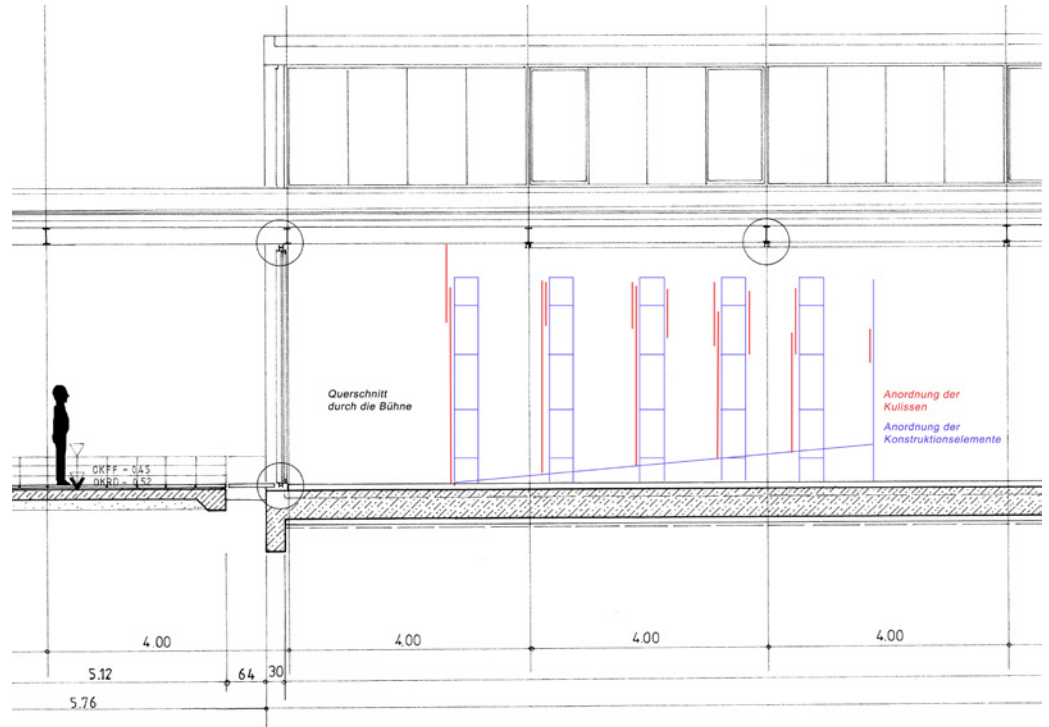
performance/interactive sewing happening  
in collaboration with Larissa Kopp and Theresa Szepes  
temporary artspace szobart  
Budapest  
2011



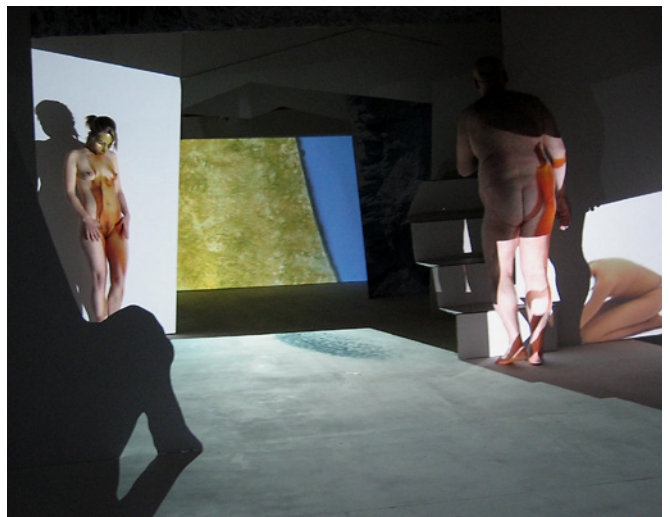


## Das Lächeln der Hybris

contemporary and temporary proscenium stage/video projections/ performance  
in collaboration with Larissa Kopp, Bele Albrecht, Julia Pumpf and Teresa Szepes  
exhibition hall Academy of Fine Arts Nuremberg  
2010









Florian Aschka  
lives and works in Vienna

Studied at the Academy of Fine Arts in Nuremberg with the professors  
Peter Angermann, Eva von Platen and Heike Baranovsky

and at the Academy of Fine Arts Vienna with the professors Judith Huemer and Ashley Hans Scheirl

2017 Diploma (Magister Artium) with honours

Since 2006, numerous artistic collaborations among others Larissa with Kopp, Georg Klüver-Pfandtner, HOTEL BUTTERFLY, Mittwochsgesellschaft, Queer Museum Vienna

### **Scholarships / Awards:**

2011 Master Student ("Meisterschüler") appointment by professor Heike Baranovsky

2010 Scholarship from the Bavarian State Ministry of Science Research and the Arts for the International Summer Academy

2010 Class-Award from professor Heike Baranowsky

2009 Master Student ("Meisterschüler") appointment by professor Peter Angermann

2008 Erasmus scholarship for the University of Applied Arts Vienna

### **Collections:**

- MUSA, MUSA Museum Start Gallery Artothek Vienna
- VBKÖ, Austrian Association of Women Artists, Vienna
- Works in private collections in Germany, Switzerland, Austria and Columbia

### **Academic teaching experience:**

in collaboration with Georg Klüver-Pfandtner: How to do the Selbstinszenierung Part 1  
(winter term 2014/15)

Workshop about staged self-portraits and Selfies at the Academy of Fine Arts, Nuremberg

### **Residencies:**

**2021**

Residency of the Federal Chancellery of the Republic of Austria/ Bundeskanzleramt Kunst und Kultur (BMUKK), New York

**2019**

with Hotel Butterfly @ Erbsenfabrik Wien at Brick5, Vienna

**2018**

tomma rum @ Västerviks Varmbadhus, Västervik, Sweden

### **Exhibitions/ Performances (selection)**

**2022**

• Performance as part of the program for the exhibition „Kollaborationen“, invited by VBKÖ, MUMOK museum moderner kunst stiftung ludwig wien, Vienna Austria (upcoming)

• "Wiener Freiheit", Galerie3, Klagenfurt, Austria

• "My Dirty Old God\*esses", Performance as part of the exhibition "Queering the KHM", Kunsthistorisches Museum Wien, Vienna

• "Into the Valley of Despair: Art and Unlearning", Pfizer Building Brooklyn, New York

• „Der neue Mensch“, Museums of Worpswede, Worpswede, Germany



## 2020

- “Sodom Vienna“, performances and interventions all over Vienna, amongst others at Belvedere21
- „WE ARE MORE THAN TWO“, STOL gallery, Vienna
- „W\*HOLE AGAIN“ performance + video documentary on the occasion of the reopening of the Künstlerhaus Wien, Vienna
- “Beste Gäste“, KREIS gallery, Nuremberg, Germany

## 2019

- PARALLEL Vienna, Art Fair, project statement VBKÖ, Vienna
- „QUEER ART SPACE VIENNA“, Kunsthalle Exnergasse, Vienna
- together with Berivan Sayici @ Strangelove Festival, Antwerpen
- „Hotel Butterfly presents: Darmbewegungen - Ball der Peristaltik“, Erbsenfabrik Wien & Marea Alta, Vienna

## 2018

- „Das Jubjub“, 5020 Galerie, Salzburg
- „Pin me up - Turn me around“, Galerie Michaela Stock, Vienna
- „bodies and inhabitants“, Sigmund Freud museum, Vienna
- „QUEER“, Kunstforum Montafon, Schruns, Austria
- „Hotel Butterfly: Krachende Knospen“, performance/event at Lazy Life, Vienna
- „Hotel Butterfly - a honeymoon suite“, opening event for the #Wien5 - Margareten Mon Amour festival by Volkstheater Wien, migrating kitchen, Vienna
- “landscapes of desire“, Porn Film Festival Vienna @ dessous, Vienna

## 2017

- „Queer Revolutionaries...?“, MUSA Museum Start Gallery, Vienna
- „QUEER ENCOUNTERS - VIENNA TRANS L. A.“, CalArts School of Art, Los Angeles
- „subDocumenta“, AMOQA Athens Museum of Queer Arts, Athens
- „Dick(s)&titz“, Kombi-nage, Vienna
- „#freezetheframe“, moe contemporary, Vienna, Austria

## 2016

- „Holy Queers & Tricky Myths - Vom Schein der Falschen Heiligen“, Galerie Bernsteinzimmer, Nuremberg (supported by the austrian cultural forum Berlin and Hahn-nchen Mehrzweckstiftung Berlin)
- „WIR IST SCHÖN“, flux23/ Das T/abor, Vienna
- MASCULINE ICONS, Galerie Michaela Stock at DOPUST | DAYS OF OPEN PERFORMANCE VIENNA, Vienna
- „Butterfly Grandessa“, Performance at „Hedonismo Critico“ Hiroshima theatre, Barcelona (supported by the austrian cultural forum Madrid)
- „Butterfly Grandessa“, performance at the group show „With Eyes Aghast: Transmannerist Reactions“, at Exhibit on the occasion of Salon Privé, Vienna, Austria

## 2015

- „With Eyes Aghast: Transmannerist Reactions“, exhibit, Vienna Austria
- „Gender in Art“, MOCaK Museum of Contemporary Art Krakow, Poland (catalog)
- „Hotel Butterfly - Chanson d'Playback“ Wiener Festwochen, brut Vienna
- „Proudly Connected: Baer | Hotel Butterfly“, FRIDAY EXIT, Vienna, Austria
- „uncanny bodies - BUTTERFLY EUPHORIA feat. Hotel Butterfly“, imagetanz Festival, brut, Vienna
- „A Rose has Teeth in the Mouth of a Beast“, PALAZZO A GALLERY, Brescia, Italy
- „SUPER EDITION # 3“, Kunstraum SUPER, Vienna and Selecto Planta Baja, Los Angeles



## 2014

- „Unicorn is more than a nation“, Knoll Gallery, Vienna and Budapest
- „What is queer today is not queer tomorrow“, NGBK Neue Gesellschaft für Bildende Kunst, Berlin
- „Hotel Butterfly - Penis Envy and Cunt Angst“, international performance festival freischwimmer, brut
- „Sampling surface“, moe contemporary, Vienna
- „Sex Shop“ artist-run distribution network, Space Station 65 Bursary Studio London and brut Vienna
- „Hotel Butterfly – Roaring Rococo“, Festival Legeartis, Lech, Austria
- „Hotel Butterfly - Fruit Drops & High Tops“, performance event Schikaneder, Vienna
- „Hotel Butterfly – Football Playground“, performance event Schikaneder, Vienna
- „The Match Girl“ performance at the “Dick Ass Bussi – Ball“, VBKÖ Austrian Association of Women Artists
- „Göttliche Liebschaften“, group show/performance at VBKÖ Austrian Association of Women Artists, Vienna

## 2013

- „Art The Ape of Nature“ curated by Ulrich Blanche, University Museum, Heidelberg, Germany (catalog)
- „Hotel Butterfly – Bollywood bombast“, performance event, Schikaneder, Vienna
- „Hans Knoll - Selected works from“ Knoll talks „in Reality Space Residence“, Atelier Suterena, Vienna

## 2012

- „You Are Not Dorothy Anymore“ Kreis Galerie, Nuremberg, Germany (solo)
- „The Last Title What Fabulous“ Kunstsalon at fluc, Vienna,
- „Fuck Art Marry An Artist“ Group Performance, fluc, Vienna,
- „The Short Life“ project space U5\_UNDVIERZIG, Vienna,

## 2011

- „Szobart Project“, Budapest
- „B: east“, temporary art and cultural enterprise, Nuremberg, Germany
- „SÜRVEY“ Marburger Kunstverein, Marburg, Germany

## publications / press (selection) :

- Kaltblut Magazine, Interview, Berlin 2017
- Falter Magazin, special issue „Feminismus“, Vienna, 3/2017
- Presse Kulturmagazin, „Gemeinsam statt einsam“, Vienna, 2/2017
- Standard, „„Salon Privé“: Der Grill, der Rap, seine Diva und ihre Gespenster“, Vienna 1/2016
- Gender in Art, MOC AK, Krakau 2016 (exhibition catalogue)
- Fluc - Tanz die Utopie, Vienna, 2014
- Art the Ape of Nature, Universitätsmuseum Heidelberg, 2013 (exhibition catalogue)
- AdbK Nürnberg, Jahresausstellung (exhibition catalogue)
- Offener Raum, Die große Kunstaussstellung, Haus der Kunst, Munich 2010 (exhibition catalogue)