

**FLORIAN
ASCHKA &
LARISSA
KOPP**

Portfolio

2025

2022-2024

My Dirty Old God*esses

series of staged photographs, c-print, Italy, 2023



„My Dirty Old God*esses“ is a multi-year project of staged photographs and performances. The entire project refers to Sigmund Freud’s collection of antiquities, which were of great importance to him and his theories. The performers wear costumes made of textiles and foam on which photographs of individual objects of said objects have been printed. The antiquities can be seen as gateways or portals to different pasts. Over the centuries, they have served as a projection surface for theories and utopias.

series of staged photographs, c-print, Italy, 2023



2022 - 2024
My Dirty Old God*esses



series of staged photographs, c-print, Italy, 2023

2022 - 2024
My Dirty Old God*esses

series of staged photographs, c-print, various sizes, 2022–2023



series of staged photographs, c-print, Vienna, 2022



series of staged photographs, c-print, Vienna, 2022



The objects and their survival are as well symbols for Freud's last minute escape from Nazi-Germany/ Austria to London. At the same time, we also see critical aspects in Freud's writings and his patriarchal, father-cultic sexual theories. As queer artists, we break with these stereotypes in our work in a queer, playful way, especially we break with theories such as castration anxiety and the fragile masculinity behind it.

2022 - 2024

My Dirty Old God*esses

performance, Museum of Art History Vienna, 2022 (photo: Julia Fuchs)



performance, Museum of Modern Art Vienna, 2022

(photo: Daniel Hill)



The project was created with the help and advice of numerous other artists, including: Georg Klüver-Pfandtner, Ingrid Dorfinger, Berivan Sayici, Vito Baumüller, Massimo Deo, Susie Flowers, Suchart Wannaset, Thomas Hörl, Luis Javier Murillo Zúñiga, Kushboo the Queen, Thomas Trabitsch, Alexandru Cosarca, Wilhelm Binder, Julischka Stengele, Hyo Lee, Daniel Rajcsanyi and many more. Link to the video documentation of the performance at the Kunsthistorisches Museum: <https://vimeo.com/783904187>

2021 - ongoing
Private Property

Anthony, from the series „Private Property“, New York, 2021



„Private Property“ is an ongoing project that was created in New York City in 2021 as part of the Federal Austrian Ministry of Culture`s international studio programme and artist residency at ISCP and is continued in Vienna. People from the queer community pose in front of buildings or in places of their choice with banners made by Kopp & Aschka. For the banners, they designed emblems of a new anti-capitalist, queer and solidarity movement and sewed and embroidered them on using various application techniques.

Animals serve as symbols for new forms of society that could become a utopia for our future: for example, naked mole rats that live collectively in beehive-like communities, bonobos that deal with social problems through sexuality, and much more.

detail of flag, from the series „Private Property“, New York, 2021



Gil, from the series „Private Property“, New York, 2021



detail of flag, from the series „Private Property“, New York, 2021



The buildings or places chosen by the people in the photos are all privately owned and cannot be entered or used by the local public. They stand as examples for a neoliberal-capitalist society and urban space, in which less and less space is available for people with lower incomes. At the same time vital living space is speculated upon and becomes a commodity. The photographs function as a call to collectivize these spaces, to appropriate them and to stand up against neoliberal structures, not just globally, but as well locally.

Staten Islanders, from the series „Private Property“, New York, 2021



2017

„Queer Revolutionaries...?“

from the photo series „Queer Revolutionaries...?“ , c-print, 80 x 135 cm, 2017



With their photo series *Queer Revolutionaries...?*, Aschka and Kopp create a fictional situation in which, they start a utopian revolution and appropriate traditional spaces of representation and power in Vienna. The two group shots took place in the staircase of the Neue Burg and in the Picture Gallery of the Kunsthistorisches Museum Vienna. The anonymous actors embody queer revolutionaries, beyond common gender roles. The semi-transparent masks feature stereotypical heteronormative facial features that merge with their wearers to form gender-hybrid identities. Some of them are painted with exaggerated make-up reminiscent of drag make-up.

from the photo series „Queer Revolutionaries...?“ , c-print, 60 x 43 cm, 2017



2017

„Queer Revolutionaries...?“



from the photo series „Queer Revolutionaries...?“ , c-print, 80 x 135 cm, 2017

2017

„Queer Revolutionaries...?“

from the photo series „Queer Revolutionaries...?“ , c-print, 60 x 43 cm, 2017



from the photo series „Queer Revolutionaries...?“ , c-print, 60 x 43 cm, 2017



In the group shots, the queer revolutionaries are staged in poses and gestures of uprising and resistance, as if they were conquering the respective space or had already appropriated it. The staged photographs examine the formal language and formal language of classicist revolutionary paintings on the one hand, and photographs of political events, which were often staged and manipulated after the event took place, on the other. Through this act and its documentation the photographs assert the historicity of a utopian, revolutionary event.

„Queer Revolutionaries...?“ , Exhibition, MUSA, Vienna, 2017



2020
W*HOLE AGAIN

W*HOLE AGAIN, Künstlerhaus Vienna, 2020



The performance W*HOLE AGAIN was conceived, designed and realized by Larissa Kopp, Florian Aschka, Alexandru Cosarca and Georg Klüver-Pfandtner as an opening ceremony for the artspace „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“.

W*HOLE AGAIN, Künstlerhaus Vienna, 2020



2020
W*HOLE AGAIN

W*HOLE.AGAIN, Künstlerhaus Vienna, 2020



W*HOLE.AGAIN, Künstlerhaus Vienna, 2020



The ceremonial framework drew on 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 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.

W*HOLE.AGAIN, Künstlerhaus Vienna, 2020





W*HOLE AGAIN, Künstlerhaus Vienna, 2020

2020
W*HOLE AGAIN

W*HOLE AGAIN, Künstlerhaus Vienna, 2020



W*HOLE AGAIN, Künstlerhaus Vienna, 2020



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 Subchor

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

SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more 2020



SODOM VIENNA is a project by Gin Müller in collaboration with Florian Aschka/Larissa Kopp, Thomas Hörl/Peter Kozek and many others.

The red Vienna of the 1920s served as a political archive of reflection, an aesthetic fund and source of inspiration, an artistic point of reference and counterpoint for the SODOM VIENNA project. Over the course of two years (2020/2021), specifically assembled small groups (of performers, theater/media artists, activists and scientists) worked together on selected topics as a research team and artistic action group.

SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more



SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more



SODOM VIENNA in Zusammenarbeit mit Gin Müller, Peter Kozek, Thomas Hörl, 2020



The collectives research political artistic forms of expression, political aesthetics, community history, but also performative utensils for a contemporary „Doing Democracy“. The result is an artistic-political „campaign“ and a series of publications and designs for activist action under the Sodom Vienna label, with variously designed formats such as political revues, performances, workshops, interventions in public spaces, performative city exploration tours, discussion rounds, etc.

SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more



On the one hand, the Sodom Vienna project is determined by reflections on the political struggles of the time and aesthetic ideas for the construction of society. On the other hand, these reflections give rise to questions about current political and solidarity-based forms of cooperation and the interweaving of artistic action, mediation and political agency.

SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more



SODOM VIENNA in collaboration with Gin Müller, Peter Kozek, Thomas Hörl and many more



2023

the sleep of subconsciousness bears bodies



textile collage, ca. 200 x 150 cm, 2023

2023

the sleep of subconsciousness bears bodies

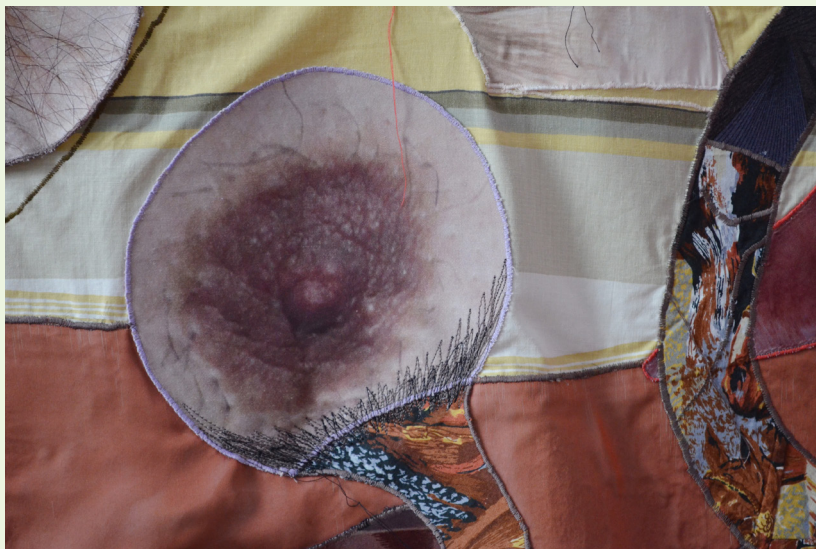


detail view



detail view

The textile collage consists of different printed fabrics that have been attached and embroidered using various application techniques. Some of the fabrics are printed with body parts of loved ones or artist friends. The process of photographing, joining and sewing together creates a symbol for collaborative processes, as well as an immaterial and real connection.



Detailansicht

2018

untitled(an interchangeable counter collection of words)

leatherette, wool, wood etc., 4x 420cm x 80cm, exhibition view Sigmund Freud Museum Vienna



The installation was created in cooperation with Wilhelm Binder and was shown on the façade of the Sigmund Freud Museum Vienna as part of the „bodies and inhabitants“ exhibition. Seemingly contradictory catchwords are combined in pairs and thus open up new spaces for thought and association.

2023

Meetingpoint (with salon_tongue)



salon_tongue, staged photography, 70 x 100 cm, 2023

2023

Performance „essential work“ as part of the exhibition „Meetingpoint“ (with salon_tongue)

Performance, galerie5020, Salzburg, 2023



Performance, galerie5020, Salzburg, 2023



salon_tongue is a queer-feminist collective that regularly organizes open meetings, exhibitions and actions to create an open space for artists and cultural workers from the queer-feminist context and to be a place for networking and discussion. The collective addresses hot topics such as classism, the question „Who owns the public space?“, body norms, gender and much more. In 2023, salon_tongue was part of the „Meetingpoint“ exhibition at Galerie 5020, Salzburg, with an installation in the gallery, actions and performances in public space.

Performance, galerie5020, Salzburg, 2023



2018

„Private Moments With Austria“

from the photo series „Private Moments with Austria“, poster print, 70 x 100 cm each



The photo series „Private Moments With Austria“ shows the artists’ ambiguous relationship to the country in which they live and work in a humorously absurd way. Popular culture pin-up aesthetics are quoted and at the same time broken, squeezed and questioned.

On closer inspection, the impression of „camp“ (after Susan Sontag) leads to a reflection on nationalism and double standards.

from the photo series „Private Moments with Austria“, poster print, 70 x 100 cm each



2013 - 2020

untitled - Performance in the attic/ in the courtyard/ in the treatment room of the former residence of Sigmund Freud, Berggasse 19, Vienna

untitled, c-print, 2016



untitled, c-print, 2018



The photo series is based on years of research into the building at Berggasse 19, where Sigmund Freud lived and worked for more than 50 years. The historical rooms and the objects they contain (fountain, bathtub, photographs) become a projection surface and symbolic objects that play a special role in the staged photographs. The critical engagement with psychoanalysis and its underlying theories forms the basis for the pictorial inventions and their queer-feminist breaks with Freudian symbolism.

untitled, c-print, 2013



2015

„tweaked breeding“

tweaked breeding, e-print, 130 x 193 cm, 2015



The work „tweaked breeding“ deals with the relationship between analog and digital realities. The illusion of pictorial space is broken by the digital displacement of the figures and their replacement by two-dimensional forms. At the same time, this also changes the level of content, giving it a critical dimension: the digital displacement means that contact between people only takes place on a virtual level. The title alludes to the social urge for self-optimization. Our self-perception is consciously and unconsciously influenced by neoliberal upheavals in society, and we are required to conform to certain role models that can supposedly be achieved by working hard on ourselves. This goal is artificial, generated by the media and is often only created through digital manipulation.

detail of „tweaked breeding“



FLORIAN ASCHKA & LARISSA KOPP

CV

live and work in Vienna

Studied at the Academies of Fine Arts in Nuremberg and Vienna, among others with Prof. Heike Baranowsky and Prof. Ashley Hans Scheirl

Since 2006 numerous artistic collaborations, including with Hotel Butterfly, Sodom Vienna, salon_tongue and many more

Member of the VBKÖ (womens* association of austrian artists) since 2019

Part of the collective „Queer Museum Vienna“ since 2020

Scholarships/awards:

2025 State Scholarship (Austrian Ministry of Culture)

2022/23 shortlist for the Erste Bank Art Award

Working grant from the BMKOES (Austrian Ministry of Culture)

2021 Artist Residency at the ISCP- International Studio and Curatorial Program, New York, BMKOES International Studio for Photography

2010 Scholarship from the Bavarian State Ministry of Science, Research and the Arts for the International Summer Academy Salzburg (Florian Aschka)

2008/2009 DAAD/ OP scholarship for the Academy of Fine Arts Budapest (Larissa Kopp)

Exhibitions/ Performances/ Residencies (selection):

2024

Treasure Hunt, Galerie 3, Vienna

2023

Surprise, Surprise!, Galerie 3, Klagenfurt

Meetingpoint, with the collective salon_tongue, Galerie 5020, Salzburg

Queer Art Spaces Vienna, Kunsthalle Exnergasse, Vienna

2022

Performance as part of the program of the exhibition „Kollaborationen“, invited by VBKÖ, MUMOK, Vienna Wiener Freiheit, Galerie3, Klagenfurt

My Dirty Old God*esses, performance as part of the exhibition QHM - Queering the Museum, Kunsthistorisches Museum Vienna

Into the Valley of Despair - curated by Carina Martinez, Pfizer Building, New York

The New Man - Dawn of a New Era?, curated by Manuela Husemann, Worpswede Museums, Worpswede

2021

Artist Residency at the ISCP- International Studio and Curatorial Program, New York, BMKOES International Studio for Photography 2021

Sodom Vienna, performance at the Sigmund Freud Museum Vienna, together with Gin Müller, Peter Kozek and Thomas Hörl, Katrinka Kitschovsky, and many more.

2020

Sodom Vienna, performances and interventions in public space in Vienna, together with Gin Müller, Peter Kozek and Thomas Hörl, etc. as part of WIENWOCHE 2020, Belvedere 21, and many more

Directorial Drag, intervention and performance with the Queer Museum Vienna,
Vienna Contemporary, Vienna
Beste Gäste, Kreis Gallery, Nuremberg
W*HOLE AGAIN, opening performance for Künstlerhaus Wien, together with Florian
Aschka, Georg Klüver-Pfandtner and Alexandru Cosarca and many more
ALLES WAR KLAR, Künstlerhaus, Vienna

2019

Darmbewegungen - Ball der Peristaltik as part of the residency at Erbsenfabrik, Vienna,
with Hotel Butterfly
Performance as part of the exhibition Your Body is Yours, Take It by Julia Fuchs at
Kunstraum Kollektiv, Bregenz
PARALLEL Vienna, Art Fair, project statement VBKÖ, Vienna
Queer Art Space Vienna, Kunsthalle Exnergasse, Vienna
Poison Ivy, Franz-Josefs-Kai 3, Vienna

2018

Das Jubjub, Galerie 5020, Salzburg
pin me up - turn me around, Galerie Michaela Stock, Vienna
bodies and inhabitants, Sigmund Freud Museum, Vienna
Queer, Kunstforum Montafon, Schruns
landscapes of desire, Galerie Dessous, Vienna

2017

Queer Revolutionaries...?, MUSA Wien (E)
queer encounters, California Institute of the Arts (Katalog)
subDocumenta, AMOQA Athens Museum of Queer Arts, Athens

2016

Holy Queers & Tricky Myths - von Schein der falschen Heiligen, Galerie Bernsteinzimmer,
Nuremberg
FlamBOYance - Hotel Butterfly presents Männchen, Machos und Memmen, DOPUST
| DAYS OF OPEN PERFORMANCE VIENNA, Galerie Michaela Stock, Vienna
DINA <, Projekt- und Hörgalerie A und V, Leipzig

2015

Aufgerissenen Auges: Transmanieristische Reaktionen, xhibit, Wien
Gender in Art, MOCAM Museum of Contemporary Art Krakow, Krakau (Katalog)
A Rose has Teeth in the Mouth of a Beast, APALAZZOGALLERY, Brescia, Italy
rapid pulse performance festival, defibrillator gallery, Chicago, USA

2014

reflecting on carnal beauty, Kunsthaus Graz, Graz

FLORIAN ASCHKA & LARISSA KOPP
CV

FLORIAN ASCHKA & LARISSA KOPP

Artist Statement

The artists Florian Aschka and Larissa Kopp have been working together as a duo since 2006. A large part of their work was conceived and realized together as a duo, but they also create projects with other artists and art collectives, as well as individual projects. Collaborative processes are an important part of their artistic practice.

The focus of their work is on staged photography, performance, installation, public interventions and the investigation of queer* strategies. They are interested in 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 this is the examination of historical works of art, their structure, visual language and cultural-historical background.

Aschka and Kopp investigate traditional mechanisms of perception, breaking and questioning them. In their performances and photographs boundaries of prevailing gender roles, constructed exoticisms, and standardization processes are confronted with the notion of a queer utopia. The „queering“ of spaces also plays a central role in their artistic work. Their performances and actions deal critically with socio-political topics. Historically significant and traditional institutions and spaces are symbolically taken over by them like the imperial castle of Vienna, the Kunsthistorisches Museum, and the Künstlerhaus Wien.

Their aim is to generate image narratives that inscribe themselves into the collective memory and thus cathartically change the perception of these places and set thought processes in motion. They orient themselves on the question of how bodies shape space, how the performance of gender changes through the imprinting of social space, and how physical space changes through social imprinting.

Aschka and Kopp see the aspect of cooperation as a concept that underlies their 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 them. They see networks of solidarity as a counter-model to neoliberal structures in which challenges and problems are shifted onto the individual.

The „Queer Museum Vienna“ project, in whose team Kopp & Aschka are involved, should also be seen in this context. The project aims to establish a queer museum as an open space for contemporary art, cultural history and community building for Vienna and Austria.

The portfolio shows a selection of works that have been created in different personal compositions, artist collectives or parts thereof, as well as individual works and works from the collaboration as a duo.

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