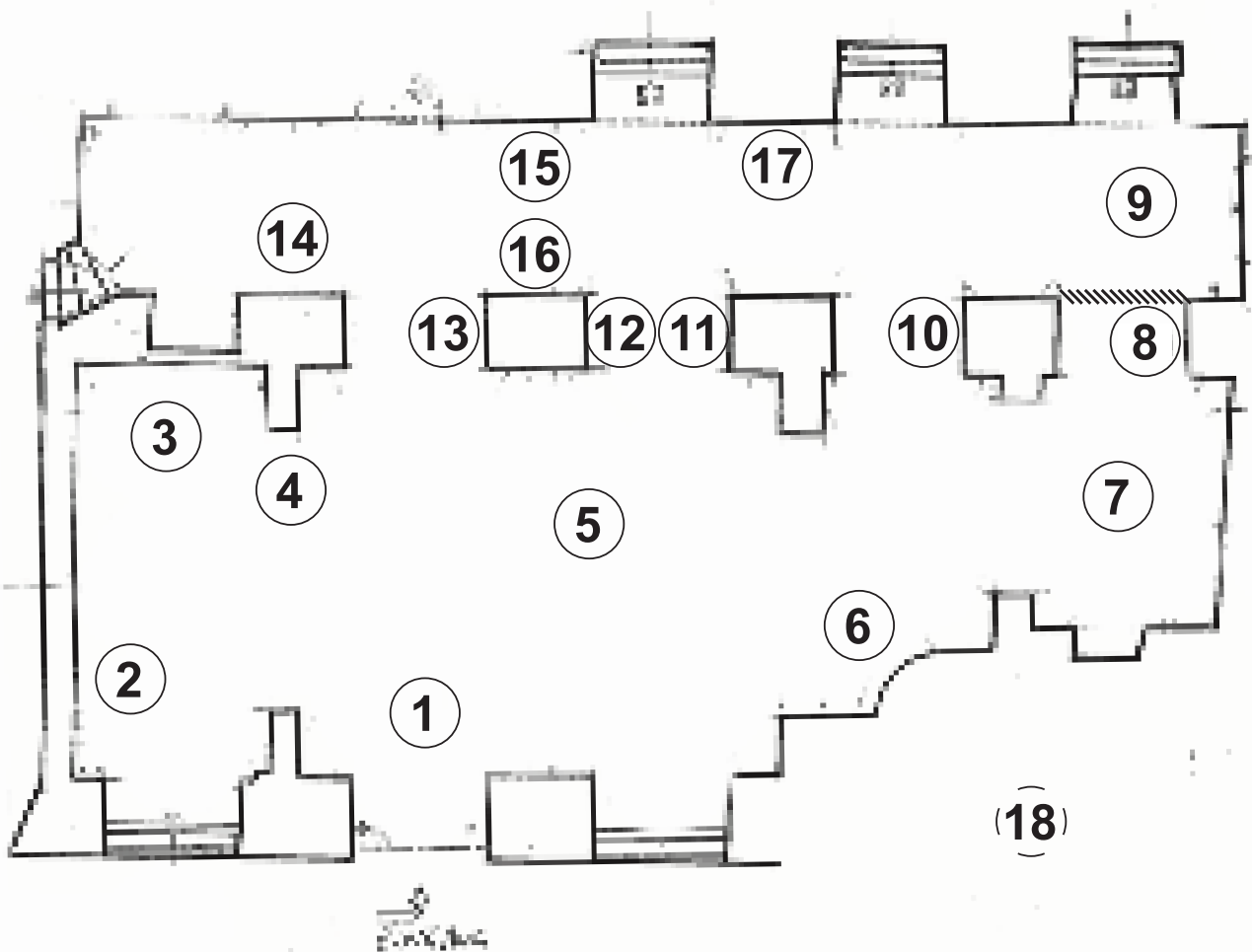
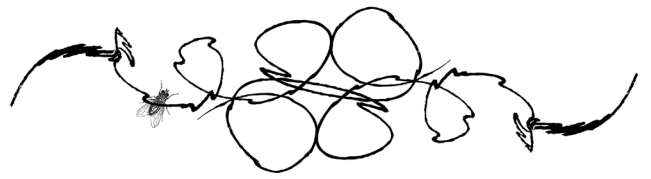


Von Fliegenfallen und Wiener Freiheit (Of flytraps and Viennese liberty)

curated by Julius Pristauz

with works by:

Karolin Braegger, Melanie Ebenhoch,
Caro Eibl, Sophie Gogl, Samuel Linus Gromann,
Oskar Kokoschka, Gašper Kunšič, Maria Lassnig,
Soshiro Matsubara, Christoph Meier, Liesl Raff,
Sunny Pfalzer, Philipp Zöhrer



1

Melanie Ebenhoch

Satan in Skirts, 2021

oil on acrylic resin, acrylic mirror, digital print
on paper

2

Julius Pristauz

Wiener Freiheit, 2021

Bar sign

3

Philipp Zöhrer

Parallels supposedly never meet, 2021

C-prints frames

4

Gašper Kunšič

OUT OF THE ASHES, 2019

cardboard, spray-paint, ashes

5

Sophie Gogl

Untitled, 2020

mixed media

6

Soshiro Matsubara

A Couple, 2019/2021

Glazed ceramics, artificial hair, fabric, wood, resin
clay, chair
cooperation with Kazuna Taguchi on the hair

7

Christoph Meier, Liesl Raff

Untitled, 2016

concrete, steel, plastic

8

Oskar Kokoschka

Himmlische und irdische Liebe

(Mörder Hoffnung der Frauen IV), 1910

Lithografie

9

Caro Eibl

Master Bedroom (extended trailer), 2021

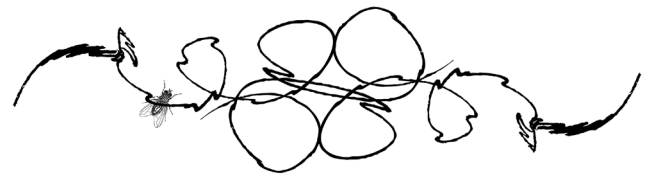
selected footage visual FX designed

10

Maria Lassnig

Shapes

Spraying technique with stencil



11

Samuel Linus Gromann

Untitled, 2020

Oak wood, print on acrylic glass, felt, wool, hardware

12

Oskar Kokoschka

Mörder Hoffnung der Frauen II

Niedersinkende Frau, der Mann aufgerichtet, 1910

Lithography

13

Maria Lassnig

Ohne Titel, 1960

Colored lithography

14

Julius Pristauz

Wardrobe, 2021

Wardrobe

15

Karolin Braegger

Tadaa!, 2021

Toile, cotton, threads, buttonhole, button, pins

16

Karolin Braegger

Soso, 2021

Toile, cotton, buttonhole, button, pins
Stecknadeln

17

Karolin Braegger

Ironheart, 2021

Toile, threads, pins

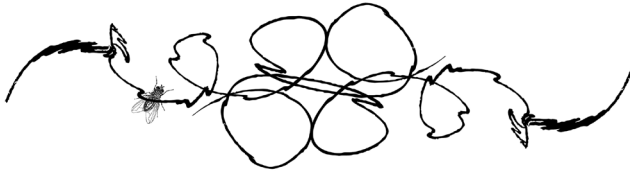
Teen-spirit self-defense

Workshop by Sunny Pfalzer in the exhibition

May 21st and May 22nd

Von Fliegenfallen und Wiener Freiheit (Of flytraps and Viennese liberty)

curated by Julius Pristauz



with works by:

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Domesticity refers to the lived experience of private life, the material dimensions of the home, and an ideology that imaginatively organizes complicated and often contested ideas about privacy, work, gender, identity, family, subject formation, socioeconomic class, civilizing morality, and cultural representation. (1)

The group exhibition „Von Fliegenfallen und Wiener Freiheit“ (Of flytraps and Viennese liberty) uses queer-feminist questions to interrogate concepts of domesticity, reproduction, freedom and endings. However, here an end is not exclusively seen as a conclusion, but also as potential for a new start and as an opportunity for change and transformation.

Topics such as the relationship of identities to death or the violence of patriarchal structures all the way to the closure of refuges and community spaces are being presented and juxtaposed. Binary systems and their in-between spaces are brought to light.

Questions about safe spaces and the potential damage that a gendered world inflicts on individuals are intertwined with reflections on the current state in which we inevitably spend more time in private ones. While the exhibition negotiates tensions within the private sphere, it also offers perspectives and strategies towards how we can queer and reverse normative expectations of life. Works from different generations and contexts serve as a tool and reflexive medium, among them a specifically designed participatory workshop. Making use of selected references, the works on show comment on processes in which intimate spaces inevitably meet the public.

„Von Fliegenfallen und Wiener Freiheit“ combines performative moments and illustrates their affinity to theatre, film and club culture, both on the level of content and form. Through the dramatic staging, for which a new display of spotlights was developed, an emphasis lies on the exhibition space as a stage. A stage where social circumstances, cultural codes and means for the critical investigation of (communal) identity development are being presented.