

# Eyelips

## On Tejal Shah's *Between the Waves*

Nanna Heidenreich<sup>1</sup>

All work entails relation, correspondence, reference (and reverence), connections, proximities, and fabulation. Tejal Shah's five-channel video installation *Between the Waves* consists of five chapters, each corresponding to a poem by Minal Hajratwala, who is also one of the performers: Dreamtime, Catastrophe, Regeneration, Hedonism, *Ache*.<sup>2</sup> In what follows I will repeat this five-channel/chapter structure, building on it or, to use a phrase by Trinh T. Minh-ha, whose work Shah admires and often quotes, speaking nearby.

This entails gossip, of course, and gossip is where fabulation meets the fabulous, as queer theory and film scholar/curator Marc Siegel has elaborated,<sup>3</sup> but gossip is not just about content but about context. I am not just writing about a work. I am also writing from my own personal connection, which also begins with an anecdote. It was a chance encounter that took place fifteen years ago, at the Filmhaus at Potsdamer Platz in Berlin, where I was then involved in the Lesbenfilmfestival at the Arsenal Cinema, an institution that later became very significant for me.<sup>4</sup> They\* were traveling through Europe with a friend, Natasha Mendonca (who did the camera in the "*Ache*" chapter).<sup>5</sup> Natasha, like Tejal, has since become an acclaimed artist and filmmaker.<sup>6</sup> Our encounter that day literally stopped us in our tracks. I took the two of them home that night (no, not like *that*). I remember it as one of those intense encounters where you're not entirely sure what the intensity, the magic consists of. And little did we know then that chance would bring all our paths together time and again. A few years later Natasha and Tejal conceived of *Larzish: Tremors of a Revolution* together, a film festival on sexuality and gender plurality that took place in Bombay for two consecutive years in 2003 and 2004. I recall discussions about our experiences programming queer cinema. There have been several connections since, such as two events addressing the pogroms against Muslims in Gujarat, organized in Berlin in 2003 at b\_books and the Heinrich Böll Foundation, with Tejal, Anissa Hélie, Britta Ohm, and Nicole Wolf. Oh, and Tejal's first solo show was in Berlin too, the city in which I still live, at Gallery Alexander Ochs: "The Tomb of Democracy," also in 2003. Other encounters in various places followed.

But let's begin. Five channels, five chapters.

- 1 I would like to thank Daniel Hendrickson for helping with "my English." Any odd formulations and language wrongdoings are entirely my responsibility though.
- 2 Commissioned by and first presented at DOCUMENTA 13 in Kassel (Germany) in 2012.
- 3 "Neither true nor false but fabulous." Marc Siegel, "Vaginal Davis's Gospel Truths," *Camera Obscura* 23, no. 1 (2008): 151-59.
- 4 In 2005 I began working at the Arsenal - Institute for Film and Video Art, which runs

- the Arsenal Cinema, holds an expansive film and video collection and distribution, as well as running the Berlinale Forum. In the past decade I have been continuously connected to the Arsenal, at present as cocurator of Forum Expanded at the Berlinale (<http://www.arsenal-berlin.de>).
- 5 The choice of pronouns is Shah's. See <http://www.tejalshah.in/info/>.
- 6 See <http://natashamendonca.com/>.

## Quotations (Are Also a Kind of Gossip)

In 2011 Tejal is interviewed by Hans Ulrich Obrist.<sup>7</sup> Like her talk “Queer, Eco-Sexual Ancestors and Dreaming Unicorns in India” in November 2012 at the conference of the project “Dildo Anus Power: Queer Abstraction,” their\* trajectory is biography. They\* recount, for example: 1992 the move to the big city; 1998 leaving India to study in Australia, then the United States, significant encounters; art becomes a possibility. Also the radicalization of sex and gender. There are continuous trajectories in their\* work, such as performance, the blurring of fact and fiction, the archive, certain media. There are changes too, of course, the transformation of existing subjects. Shah describes *Between the Waves* as marking a shift—toward a queer ecology. I’ll get back to that.



Fig. 8  
Tejal Shah, *Between the Waves*, 2012

During the Q&A after the presentation in Vienna, Shah stated: “I guess for me, I need a book ... And a personal thing.” So there are quotations, and references, recognitions. Most obviously, of course, Rebecca Horn’s *Einhorn* (“unicorn”) performance, presented at documenta V in 1972, which in turn quotes Frida Kahlo’s *The Broken Column* painting. And Unica Zürn’s flesh and bondage sculptures, Minh-ha’s *inappropriate/d other*, and Donna Haraway’s interspecies relations. But there is also what maybe only I see: a medley of Luis Buñuel’s *Un chien andalou* and Luce Irigaray’s *This Sex Which Is Not One* (in the last chapter, with pomegranates, nozzles, the unicorn-dildos, on a balcony in an urban sprawl, with close-ups of labia opening like eyelids, shots of fingers rubbing eyelids, then a pussy, cutting from fucking with the unicorn-horn-dildo to a tongue licking an eye as if it is going to suck it open), and Afrofuturism’s queer futurities. And then some. And then there is, of course, the impressive list of people who have worked with Shah on the five videos, such as the performers, the dancers, the camera people, the sound designers, whose collaborative presence is beautifully tangible. These include, as already mentioned, Natasha Mendonca and Minal Hajratwala, then Ma Faiza (the amazing DJ), Anuj Vaidya, Kush Badhwar (who belongs to the New Delhi-based collective Word Sound Power), Katell Gélébart (the designer who created the upcycling costumes), Suman Sridhar (singer, songwriter, actress), Floy Krouchi (musician, composer, sound artist), Amber Bemak,<sup>8</sup> Dhanya Pilo (VJ, filmmaker, editor), Hari Dwarak Warrior (sound designer), the Hrishikesh Pawar Contemporary Dance Company in Poona, and many others.<sup>9</sup>

7 Public interview between Hans Ulrich Obrist and Tejal Shah; see <http://tejalshah.in/2012/07/02/hans-ulrich-obrists-interview-with-tejal-shah-now-available-on-dvd/>.

8 Whose own work *Airplane Dance* appears to have been based on this collaboration. Amber Bemak calls it a transformation from failure into treasure (<http://amberbemak.com/filter/Experimental/Airplane-Dance-1>) without making direct reference to whom the collaborators mentioned in the description were. I saw *Airplane Dance* installed in an exhibition in Berlin titled “what is queer today is not queer tomorrow,” nGbK, Berlin, June 14–August 10, 2014, and immediately recognized the resonance in the imagery. See [http://ngbk.de/development/index.php?option=com\\_content&view=article&id=375&lang=en](http://ngbk.de/development/index.php?option=com_content&view=article&id=375&lang=en). I mention this resonance not only to

acknowledge what we all cherish, and what we assume queerness as “nonnormative organization of community” (J. J. Halberstam) is based on: beginnings, collectivity, encounters (collaborations, love, sex, work), but also failures, hurt feelings, breakups (and in particular the breakups of collectives!), the clashes between academic and artistic authorship and the careers that are based on this structure, and political ideas that are meant to spread, infect, be shared and not owned. Let’s begin to think about endings not just as failures but to theorize them and think about them with the same endeavor as we do about beginnings and programmatic proposals (such as manifestos).

9 For the full credits, see [http://tejalshah.in/wp-content/uploads/2012/08/CREDIT-LIST-BTW-3\\_8\\_2012.pdf](http://tejalshah.in/wp-content/uploads/2012/08/CREDIT-LIST-BTW-3_8_2012.pdf).



Figs. 9–10  
Tejal Shah, *Between the Waves*, 2012

“Some kind of artist working on some kind of nature.”<sup>10</sup>

Unicorn-dildoed creatures crawling over glistening salt fields, rolling in the breaking waves of the shore, plastic pieces and electronic artifacts dangling from their bodies like seaweed, dipping their fingers and other extensions in white glob with which mangroves are then groomed, floating through a turquoise pool filled with plastic fish and other shiny glamour, dancing over landfills, sucking pomegranate juice from lips, hands, eyelids, performing dramatic entrances, receiving signals emanating from the sky and reflecting the sun’s all-consuming blinding bliss with crescent silver moons. Shah calls these creatures “humanimals.” They are artificial creatures, imaginary beings in a future that is here and now, steeped in history as they are steeped in the landscapes.

The first chapter is reminiscent of a Harappan excavation site, the remains of one of the cities of the ancient Indus Valley Civilization. Some of those known sites are located in Haryana, Maharashtra, but mostly in Gujarat and in Pakistan. The visual reference to these places points to urgent and on-going geopolitical fault lines also evoked by the appearance of the crescent moon in *Between the Waves*.<sup>11</sup> The Indus Valley Civilization was one of the three early civilizations of the Old World, the “Ancient East,” and was known for its sophisticated urban planning, which entailed intricate water supply and elaborate sewage and drainage systems. The cities also featured no monumental structures, no architecture of authority; no evidence of palaces or temples has been found, and speculations about the extent of the egalitarian structures (only architecturally? or also socially?) abound. Aside from such speculations about lost origins,<sup>12</sup> which might help to envision a different future, the “discovery” of these excavation sites is also steeped deep in colonial history.<sup>13</sup>

<sup>10</sup> See <http://tejalshah.in/info/>.

<sup>11</sup> The crescent moon has become a symbol for Islamic nations and institutions. But it is also connected to the ancient civilizations—such as the moon god Nanna (*sic*) in Sumer.

<sup>12</sup> The artist statement claims: “In popular imagination, Unicorns are associated with Western mythology, but through this performative video installation, the artist brings them back to their supposed original home, a region to which Shah also traces her family lineage.” I find such tracings of roots highly dubious (but legitimate as speculative fictions). See <http://tejalshah.in/project/between-the-waves/>.

<sup>13</sup> When I first saw *Between the Waves* I was imagining that it had actually been shot in Mohenjo-daro. In reading about it I was coming across writings about a bronze statuette called *The Dancing Girl*, which had been found at the site. I am still puzzled, caught off guard, by the beautiful descriptions of the figure by various British archeologists: “A girl perfectly, for the moment, perfectly confident of herself and the world. There’s nothing like her, I think, in the world” (Mortimer Wheeler); and “We may not be certain that she was a dancer, but she was good at what she did and she knew it” (Gregory Possehl).





Fig. 11  
Tejal Shah, *Between the Waves*, 2012

On many of the seals found at these sites the unicorn is depicted, making them the first known images of these creatures. In recent years the unicorn has become a queer icon, a trans-animal, crossing the boundaries between nature and fabulation, a magical creature often accompanied in popular imagination with rainbows and sparkly glitter explosions. But also depicted mostly as white. *Between the Waves* reminds us that the unicorn once inhabited a different imaginary space and that in this contemporary queer fabulation only the artifices are white, the mounds of flesh bound by the unicorn-dildo-backbone-rib-constraint-support structures, the breasts and lips and hair are all shades of brown and black.

But *Between the Waves* isn't about nature versus artificiality, about affirming authenticity, roots, belonging. The plastic pieces decorating the humanimal creatures in the installation are cherished as just as beautiful as the natural props. The landfill sequence is just as much a natural habitat as the gleaming hot dry excavation site and the shady mangrove swamp or the heavy monsoon sky over the urban sprawl. To quote Minh-ha again:

But since I work with resonances in displacement, I would ask, for example, what is artificiality in the context of spirituality? When you mentioned positioning as an artificial process, I immediately say yes, not because "artifice" connotes something not true or not real, but because the world caught in its life and death processes can be seen entirely in terms of artifice and artificiality. In other words, the world is a "radical illusion," to use a term that artificially links Baudrillard to Buddhist thought. When one says man-made is all artificial, one is not necessarily implying that nature is truer. For ultimately, it is in producing the artificial that one manifests "truth" and gives shapes to one's situation.<sup>14</sup>

## Explicit

Porn is usually described as "explicit." With post-porn this explicitness is no longer (just) about nudity, sexual organs, fluids, penetrations, cum shots, and the like. As a critique of modern Western pornographic reason post-porn includes the explication of an idea, of the critical subversion of given norms about gender and sexuality.<sup>15</sup> Explicit then also refers to politics, to thought, to criticality.

## Aiming Big

Nudity in itself isn't really much of a reason for scandal. It has to be a specific kind of nudity. Or rather, the naked body is specific. It is not any body, or all bodies. Today it is, first and foremost, a thin body: a racialized, gendered, thin body. Seeing abundant flesh always seems to get remarked on. Seeing a big body naked is not another naked body enlarging the continuum of explicitness (big already insinuates a normality against which this body is measured—is not an adjective, it's not a quality, it is a quantification within the regime of normalcy). It is a different body. It is the body that dares to differ. It is seen as different, and I believe its perception reveals a difference that is not about

<sup>14</sup> From an interview with Marina Gržinić conducted in 1998, see <http://trinhminh-ha.squarespace.com/inappropriated-artificiality/>. Another coincidence/connection: Gržinić was among the participants at the "Dildo Anus Power: Queer Abstraction" conference.

<sup>15</sup> And here is a small tribute to Tim Stüttgen (1977–2013), who co-conceived the "Queer

Abstraction" conference in Vienna and whose book *Post/Porn/Politics: Queer-Feminist Perspective on the Politics of Porn Performance and Sex-Work as Culture Production* (Berlin: b\_books, 2009) was among the influences for Tejal's work. See <http://www.b-books.de/verlag/ppp/>.



Figs. 12–13  
Tejal Shah, *Between the Waves*, 2012

the naked body as such. Post-porn reveals not naked flesh but how it is charged. Seeing a big woman on screen creates probably more gender disturbance than seeing lesbian sex.<sup>16</sup>

Is the possible scandal of *Between the Waves* seeing prosthetic penetration?<sup>17</sup> Is it the close-ups of eyelids and pussy lips? Or is it seeing big brown bodies, hairy bodies, folds of flesh, large breasts that have better things to do than point at the viewer?<sup>17</sup>

## Being Seen

In the Q&A after Shah's presentation at the conference, Antke Engel remarked on not just watching the piece but also watching the audience watching it, an audience she called "established." In this context, she concludes, a work like *Between the Waves* makes a strong argument. It would be easy for me to dismiss this as the externalization of internalized projections (after all, she was that very audience too—so on what grounds is such differentiation being made?). But the truth is: I too remember watching the installation in Kassel by looking at the people I was sharing the space with. Which in my case for the most part were two older, well made-up women speaking Russian. And what was I doing? I was projecting the evil straight audience onto them. They weren't very generous in providing food for my speculations though. They sat there fairly unagitated, concentrated, for a significant period of time (they did not, like I did, sit through the whole piece, but then again, most people don't do

<sup>16</sup> I recall here the intense responses to Antonia Baehr's striptease leading up to the Martelli's Cat (*Felis lunensis*) episode in her *Abecedarium Bestiarium*. The movements are all familiar, but the removal of items of male drag, including a prosthesis for extra belly fat, defamiliarizes the genre and its iconography with apparently disturbing effects. The striptease culminates when the performer places her large breasts on a table, under a spotlight, turning them into independent creatures that are at the same time part of the crazy feline creature Baehr turns into. For impressions, see the still photography by Anja Weber on the make up productions website: [http://www.make-up-productions.net/pages/gallery/m-is-for-martelli/squo-catfelis-lunensis-by-valerie-castan\\_2302.php](http://www.make-up-productions.net/pages/gallery/m-is-for-martelli/squo-catfelis-lunensis-by-valerie-castan_2302.php).

<sup>17</sup> In addition to the main commissioning body, dOCUMENTA (13), *Between the Waves* was coproduced and cofunded by Barbara Gross Galerie in Munich and Bildmuseet in Umeå, but also by India Foundation of the Arts in Bangalore and Project 88 in Mumbai. In their\* talk in Vienna, Shah mentions that a museum in Sweden told them\* they couldn't show the work because the museum is a "family place." In conjunction with this Shah also expressed doubts about the work's future in India. It has since been shown in Mumbai, at Project 88 in 2013, albeit under the restrictive circumstances that apply to much critical contemporary art within the current political climate in India.

that in exhibitions). So what was happening there? I discarded the differences, which I refused to be seeing myself seeing, into a differentiation in the viewing space. THEY, not me. By in my assumption that this is a space not prepared for nor expecting transgressive and feminist corporeal richness, is it not me that is insisting on the very norm I am guessing is being undone in front of my very eyes? There are no indications that the contemporary art world is not willing to incorporate and digest gender queer art. What if my viewing (and its theoretization) is based on an assumption that misses the point? The point not being that the art world—and its audiences—has become so queer, but that the question of difference (in representation, exhibition, and reception) needs to be reconfigured. But let me return to the work.

The viewing space of *Between the Waves* is also a very pronounced soundscape. It contains (almost) no dialogue and is satiated with intricate compositions. Rich, smacking sounds of touch, complex harmonies of birds and other tropical creatures, the various fluid sounds of water, ocean, rain, the spherical sounds of birds, the sun, the space were not recorded on location but imagined and created, joined to the visual material as deep sonic layers.

No dialogue, and also almost no faces. Only fleeting moments, but mostly partial views. To withhold the face means avoiding frontality, refusing mirroring recognition: "The face-opposite takes the place of the head, which belongs to the physical spatial being as one of its body parts. The face-opposite is accentuated in its surface quality. For this reason it seems to be coupled to the imperative of immediately reading and identifying it, resolving its ambiguities."<sup>18</sup>

*Between the Waves* is indeed not a frontal but a visceral viewing experience. It is sticky, it asks for your complicity. It's utopian and dystopian at the same time. It denaturalizes nature and it turns wastelands into hospitable environments. Creatures mingle in it, and we mingle with them in this installation. Sometimes wondering about the space we share with it, and others, sometimes just getting lost in it, in the blazing heat at the excavation site, the heavy humid air at the shores of the sea and the city, in the gray and blue salt and the bright turquoise chlorinated water, in the forests of mangroves and the floating plastic flowers, in the blinding reflections of the silver discs of the digital optical disc data storage devices, and of crescent moons scattered across the various channels of the work, in the artificial sounds of nature and the natural sounds of artifice, in the orifices, extensions, prostheses, between eyelids and pussy lips.

## Literature

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18 "Das Gesicht-gegenüber setzt sich an die Stelle des Kopfes, der als Körperteil zum leiblichen Raumwesen gehört. Das Gesicht-gegenüber ist in seiner Flächigkeit akzentuiert. Aus diesem Grund scheint es von Anfang an mit dem Imperativ, es zu lesen

und zu vereindeutigen, verschwistert zu sein." Ulrike Haß, *Das Drama des Sehens: Auge, Blick und Bühnenform* (Munich: Wilhem Fink Verlag, 2005), 158 (my translation).

**QQ:****Queer and Questioning  
Dietmar Schwärzler**

Fig. 1  
Johannes Schweiger, *Offijism Chair – Missoni*, 2015. Terry cloth, 100 percent cotton, metal, plastic. Design: Flammati Painterly Stripe / Cento Settanta. *Offijism Chair – Pitpull Polished Leather*, 2015. Terry cloth, 100 percent cotton, blackened goat skin, metal, plastic. *Partitions / Cabin Walls / Glory Slits*, 2015. Porcelain, aged pin wood panels, Swiss navy silicone lubricant. Installation view, weloveschool.org © Johannes Schweiger. Courtesy of the artist.

**Queer in Trans-Formation****A Conversation between Jakob Lena Knebl,  
Hans Scheirl, and Ruby Sircar**

Fig. 2  
Roberta Lima, *Setting Foot: deconstructing the sapatão (Self-portrait 01)*, 2013. Black-and-white silver gelatin (on Baryt paper), 125 × 165 cm. Courtesy of the artist.

**Appearing Differently:****Abstraction's Transgender and  
Queer Capacities****David J. Getsy in Conversation with  
William J. Simmons**

Fig. 3  
Gordon Hall, *SET (V)*, 2014. Acrylic and pigmented joint compound on wood, 47.6 × 50.8 × 3.2 cm. © Gordon Hall. Courtesy of the artist.

Fig. 4  
Jonah Groeneboer, *bent hip*, 2014. Thread and brass bars, 213.4 × 53.3 × 76.2 cm. © Jonah Groeneboer. Courtesy of the artist.

Fig. 5  
Prem Sahib, *You & Me Both II*, 2013. Steel and paint, 10 × 30 × 10 cm. Edition of 3. © Prem Sahib. Courtesy of the artist and Galleria Lorcan O'Neill, Rome.

Fig. 6  
Heather Cassils, *The Resilience of the 20%*, 2013. Poured black concrete cast of clay bash. 122 × 91.5 × 61 cm. © Heather Cassils. Courtesy of the artist and Ronald Feldman Fine Arts, New York.

Fig. 7  
Jimmy DeSana, *Instant Camera*, 1980. Vintage C-print, 56.8 × 76.5 cm. Courtesy of the Estate of Jimmy DeSana and Salon 94, New York.

**Eyelips:****On Tejal Shah's *Between the Waves*  
Nanna Heidenreich**

Figs. 8–13  
Tejal Shah, *Between the Waves*, 2012. Main film, channel I, color, b/w, surround sound 5.1, 26:20 min, film still. © Tejal Shah. Courtesy of the artist.

**To Think with the Whole Body****Katia Sepúlveda in Conversation with Nina  
Hoechtl**

Figs. 14–19  
Katia Sepúlveda, *Untitled*, 2005. Drawing on paper, 20 × 25 cm. Courtesy of the artist.

Figs. 20–22  
Katia Sepúlveda, *Lx jotx nostrx*, 2014. Street art in Tijuana México. Courtesy of the artist. Photo: Melina Mao.

Figs. 23–26  
Katia Sepúlveda, *Pascha Revolution!*, 2012. Performances in Cologne, Germany. Documentation by Auriel. Courtesy of the artist.

Figs. 27–29  
Katia Sepúlveda, *Postsexual*, 2007. Video still. Courtesy of the artist.

Fig. 30  
Katia Sepúlveda, *Wish*, 2010/11. Video still. Courtesy of the artist.

**Notes on the Category of "Gay Film" [1995]****Stefan Hayn**

Figs. 31–139  
Stefan Hayn, *Pissen/Piss*, 1989/90. Filmstills, Super 8 blown up to 16 mm, optical sound, 12 min. Courtesy of Stefan Hayn.

**The Politics of Queer Archives****Karol Radziszewski**

Fig. 140  
Ryszard Kisiel, *Filo*, 1989. Magazine mock-up. Courtesy of Karol Radziszewski.

Fig. 141  
Karol Radziszewski, vitrine (*Filo*, 1986–90, and *DIK Fagazine*, 2005–14, magazines). Photo: Wojciech Olech. Courtesy of the artist and CoCA in Torun.

Fig. 142  
Karol Radziszewski, *Kisieland*, 2012. Film still. Courtesy of the artist.

Fig. 143  
Karol Radziszewski, *Kisieland*, 2014. Installation view (from left to right): *AIDS Wallpaper*, digital print, 2012, dimensions variable; *AIDS (Cadmium red)*, 2013, acrylic



on canvas, 100 × 100 cm; *AIDS (Cobalt Blue)*, 2014, acrylic on canvas, 200 × 200 cm; vitrine (*DIK Fagazine*, 2005–14, and *Filo*, 1986–90, magazines); Ryszard Kisiel, photographs, digital print, 1985–86, each 100 × 66 cm; *Kisieland*, film, 2012, 30 min. Centre of Contemporary Art “Znaki Czasu” in Torun. Photo: Wojciech Olech. Courtesy of the artist and CoCA.

#### A Chart of Universal History

##### Kaucyila Brooke and Vaginal Davis in Conversation with Daniel Hendrickson

Fig. 144  
Kaucyila Brooke with Gala Porras-Kim, graphic rendering of *Unofficial Seal*, 2012. Dimensions variable. Courtesy of the artist.

Fig. 145  
Vaginal Davis, *Denham Fouts – The Best Kept Boy in the World*, 2015. Clay, Wet & Wild solid gold nail polish, hydrogen peroxide, glycerine, AquaNet hair spray, and witch hazel, 17 × 10.5 × 3 cm. Courtesy of the Rod Bianco Gallery, Oslo.

#### Disfiguration:

##### On Violence and Negativity in Queer Art

##### Eliza Steinbock

Figs. 146–147  
eddie gesso, detail from “Attempt to Complicate” series, 2007. Paint on canvas and wood panels, 33 × 33 cm. © eddie gesso. Courtesy of the artist.

Figs. 148–149  
Heather Cassils, *Becoming an Image*, 2012. C-print, 55.8 × 76.2 cm. © Heather Cassils. Courtesy of the artist.

Fig. 150  
Heather Cassils, *Advertisement: Homage to Benglis*, from the series “Cuts: A Traditional Sculpture,” 2011. C-print, 76.2 × 101.6 cm. © Heather Cassils. Photograph by the artist and Robin Black. Courtesy of the artist.

Figs. 151–153  
Josephine Krieg, *Gender Violence*, Stockholm Pride, 2004. Digital photograph. © Del LaGrace Volcano. Courtesy of the artist.

Fig. 154  
Del LaGrace Volcano, *Herm Back*, 2011. Digital C-print, 40.6 × 50.8 cm. © Del LaGrace Volcano. Courtesy of the artist.

#### Editors and Fugitives

##### Ulrike Müller in Conversation with Harmony Hammond

Fig. 155  
Harmony Hammond, *Rib*, 2013. Oil and mixed-media on canvas, 268.61 × 178.44 cm. © HarmonyHammond/Licensed by VAGA, New York. Courtesy of Alexander Gray Associates, New York. Photo: John Vokoun.

Fig. 156  
Harmony Hammond, *Rib* (detail), 2013. Oil and mixed-media on canvas, 268.61 × 178.44 cm. © HarmonyHammond/Licensed by VAGA, New York. Courtesy of Alexander Gray Associates, New York. Photo: John Vokoun.

Fig. 157  
Harmony Hammond, *Red Bed*, 2011. Oil and mixed-media on canvas, 204.47 × 138.43 cm. © HarmonyHammond/Licensed by VAGA, New York. Courtesy of Alexander Gray Associates, New York. Photo: John Vokoun.

Fig. 158  
Ulrike Müller, *Mirrors*, 2013. Vitreous enamel on steel, 39.5 × 30.5 cm. Courtesy of the artist and Callicoon Fine Arts. Photo: Chris Austin.

Fig. 159  
Ulrike Müller, *Weather*, 2013. Vitreous enamel on steel, 39.5 × 30.5 cm. Courtesy of the artist and Callicoon Fine Arts. Photo: Chris Austin.

Fig. 160  
Ulrike Müller, *Weather*, installation view at Callicoon Fine Arts, New York, 2014. Courtesy of the artist and Callicoon Fine Arts. Photo: Chris Austin.

#### Becoming Plural:

##### An Interview Collage of Roe Rosen’s Conversations with Hila Peleg, Erika Balsom, Dietmar Schwärzler, and the Audience Dietmar Schwärzler

Fig. 161  
Justine Frank, *The Sisters Frankomas*, 1931. Oil on canvas. 90 × 120 cm. Courtesy of Roe Rosen and Rosenfeld Gallery, Tel Aviv.

Fig. 162  
Justine Frank, *Frank’s Guild*, 1936. Oil on canvas, 100 × 100 cm. Courtesy of Roe Rosen and Rosenfeld Gallery, Tel Aviv.

Fig. 163  
Roe Rosen and Erika Balsom, “Dead and Alive, A Conversation,” in *Berlin Documentary Forum 3* (Berlin: Haus der

Kulturen der Welt, 2014), 178–81, 179–80. Collage by Dietmar Schwärzler. Courtesy of Erika Balsom and Hila Peleg (Eds.).

Fig. 164  
Hila Peleg, “Hila Peleg in Conversation with Roe Rosen,” January 2011, in *Constelaciones de Lenguaje/Language Constellations*, ed. Eduardo Thomas (Mexico City: Injerto, 2011), 134–47, 137. Collage by Dietmar Schwärzler. Courtesy of Hila Peleg and Eduardo Thomas.

Fig. 165  
Hila Peleg, “Hila Peleg in Conversation with Roe Rosen,” January 2011, in *Constelaciones de Lenguaje/Language Constellations*, ed. Eduardo Thomas (Mexico City: Injerto, 2011), 134–47, 139. Collage by Dietmar Schwärzler. Courtesy of Hila Peleg and Eduardo Thomas.

Fig. 166  
Roe Rosen and Erika Balsom, “Dead and Alive, A Conversation,” in *Berlin Documentary Forum 3* (Berlin: Haus der Kulturen der Welt, 2014), 178–81, 178–79. Collage by Dietmar Schwärzler. Courtesy of Erika Balsom and Hila Peleg (Eds.).

Fig. 167  
Roe Rosen, *Vladimir’s Night: Maxim Komar-Myshkin* (Berlin: Sternberg Press, 2014), 139. Courtesy of Roe Rosen.

Fig. 168  
Roe Rosen, *Vladimir’s Night: Maxim Komar-Myshkin* (Berlin: Sternberg Press, 2014), 51. Courtesy of Roe Rosen.

Fig. 169  
Roe Rosen and Erika Balsom, “Dead and Alive, A Conversation,” in *Berlin Documentary Forum 3* (Berlin: Haus der Kulturen der Welt, 2014), 178–81, 180–81. Collage by Dietmar Schwärzler. Courtesy of Erika Balsom and Hila Peleg (Eds.).

Fig. 170  
Justine Frank, *The Stained Portfolio No. 56 (The Hebrew Alphabet)*, 1927. Gouache on paper, 33 × 38 cm. Courtesy of Roe Rosen and Rosenfeld Gallery, Tel Aviv.

#### Search in Clouded Terrain

##### Anna Daučíková in Conversation with Christiane Erharter

Fig. 171  
Anča Daučíková, 33 *Scenes*, installation view, The Function Room, London, 2014. Photo: The Function Room, London.

Figs. 172–174  
Anča Daučíková, *Scene Book*, 2014. Thirty-six sheets, 29.7 × 21 cm, coil bound.

Published by Vargas Organisation, London, on the occasion of Daučíková’s exhibition “33 Scenes,” The Function Room, London, October 2014. Photo: Vargas Organisation, London.

#### Music, Zines, Films, Drawings, Clothes, & Girls

##### G. B. Jones in Conversation with Dietmar Schwärzler

Fig. 175  
Cover of *Hide*, issue 5, 1985. Courtesy of G. B. Jones.

Fig. 176  
Cover of *Double Bill*, issue 2, 1992. Courtesy of G. B. Jones.

Fig. 177  
Cover of *J.D.s*, issue 1, 1985. Courtesy of G. B. Jones.

Fig. 178  
Cover of *J.D.s*, issue 5, 1988. Courtesy of G. B. Jones.

Figs. 179–180  
G. B. Jones, *Tribute to Félicien Rops*, 2005. Pencil on paper, 22.86 × 30.48 cm. Courtesy of the artist.

Fig. 181  
G. B. Jones, *Bar Room Brawl*, 1999. Pencil on paper, 22.86 × 30.48 cm. Courtesy of the artist.

Fig. 182  
G. B. Jones, *Subversive Literature #2*, 1995. Pencil on paper, 22.86 × 30.48 cm. Courtesy of the artist.

Fig. 183  
G. B. Jones, *Motorcycle Girls*, 1987. Pencil on paper, 21.59 × 35.56 cm. Courtesy of the artist.

#### Between “Bodies without Bodies” and Body Landscapes:

##### Queer Artistic Negotiations

##### Barbara Paul

Fig. 184  
Felix Gonzalez-Torres, “Untitled” (*Portrait of Ross in L.A.*), 1991. Endless supply of candies individually wrapped in multi-colored cellophane. Overall dimensions vary with installation, ideal weight: 175 lbs. © The Felix Gonzalez-Torres Foundation. Courtesy of Andrea Rosen Gallery, New York.

Fig. 185  
Julian Göthe, *The Impossible Net*, 2012. Wall installation, ropes, variable, 655 × 452 cm. © Julian Göthe and Galerie Daniel Buchholz, Berlin/Cologne. Photo: Lisa Rastl.



Fig. 186

Toni Schmale, *bend over your boyfriend*, 2010. Object made of concrete, extent 117 cm, height 63 cm.

© Toni Schmale. Photo: Lisa Rastl.

Fig. 187

Viktoria Tremmel, *Sewing Your Own Balls*, 2011. Object made of wood and metal, 50 × 50 cm and drawing, pencil, crayon on paper, 30 × 30 cm, framed; *Breast Supporter with Hollow Penis Attachment*, 2011. Objects, four part, mixed-media and drawing, pencil, crayon, and marker on paper, 20 × 42 cm, framed; *Do Not Look in the Hole*, object *The Hole*, two part, wood, metal, table, and drawing, pencil on paper, 21 × 30 cm, framed, 2011.

© Viktoria Tremmel and Hamish Morrison Galerie, Berlin. Photo: Viktoria Tremmel.

Fig. 188

Viktoria Tremmel, *Breast Supporter with Hollow Penis Attachment*, 2011. Drawing, pencil, crayon, and marker on paper, 20 × 42 cm, framed. © Viktoria Tremmel and Hamish Morrison Galerie, Berlin. Photo: Viktoria Tremmel.

Fig. 189

Viktoria Tremmel, *Do Not Look in the Hole*, 2011. Pencil on paper, 21 × 30 cm, framed. © Viktoria Tremmel and Hamish Morrison Galerie, Berlin. Photo: Viktoria Tremmel.

Fig. 190

Stefanie Seibold, *Untitled (Corner Piece)*, 2012. Cardboard polystyrene mirror, 125 × 47 × 37 cm. Courtesy of Artothek des Bundes, Vienna. Photo: Pascal Petignat.

Fig. 191

Hans Scheirl, *Dandy's Gut—Bowels of a Film*, 2012. Mixed-media installation: sculpture, sound, papier mâché, diverse objects, wood, installation with props, storyboards, etc., from the film *Dandy Dust*, 1998. Sound: answering-machine messages from the production time of *Dandy Dust*, dimensions variable. © Hans Scheirl. Background (left to right): Anna Daučíková, *Search in Clouded Terrain: 3 Situations*, 2012. Video, 9 min. © Anna Daučíková; Justine Frank, *The Sisters Frankomas*, 1931. Oil on canvas, 90 × 120 cm; *Frank's Guild*, 1936. Oil on canvas, 100 × 100 cm, framed; *From the Stained Portfolio*, 1927. Gouache on paper, 33 × 38 cm, framed. © Roee Rosen and Rosenfeld Gallery, Tel Aviv; Damiana Garcia and Vaginal Davis, *Vaginal Davis In Bed With Damiana Garcia*, 2010.

Video, 4 min. © Michael Lucid.

Photo: Lisa Rastl.

Fig. 192

Hans Scheirl, *Dandy's Gut—Bowels of a Film*, 2012. Mixed-media installation: sculpture, sound, papier mâché, diverse objects, wood, installation with props, storyboards, etc., from the film *Dandy Dust*, 1998. Sound: answering-machine messages from the production time of *Dandy Dust*, dimensions variable.

© Hans Scheirl. Background (left to right): Kaucyila Brooke, *The Last Time I Saw You (Wakeenah Falls Upper, Horsetail Fall, Wakeenah Falls Lower)*, 2012. C-prints, 102.7 × 79.8 cm, framed. © Kaucyila Brooke and Galerie Andreas Huber, Vienna. Ulrike Müller, *Blue* (with a photograph by Sherif Sonbol), 2011. Inkjet and paper collé on paper, 36 × 28 cm, framed.

© Ulrike Müller. Anna Daučíková, *Search in Clouded Terrain: 3 Situations*, 2012.

Video, 9 min. © Anna Daučíková.

Photo: Lisa Rastl.

#### Display, Performance

##### Johannes Porsch

Fig. 193

Robert Vörös, blueprint of the exhibition's interior design for "Pink Labor on Golden Streets," Academy of Fine Arts Vienna, 2012. Courtesy of Robert Vörös.

Fig. 194

Robert Vörös, reference photograph of the exhibition's interior design, 2012.

Photograph courtesy of Robert Vörös.

#### Appendix

Fig. 195

Foyer with installation by Julian Göthe, *The Impossible Net*, 2012. Photo: Lisa Rastl.

Fig. 196

Left to right: Ulrike Müller, 4 vitreous enamels on steel from the series *Fever 103*, 2010; sculptures and drawings by Viktoria Tremmel, *Sewing Your Own Balls*, *The Hole*, *Do Not Look in the Hole*, *Breast Supporter with Hollow Penis Attachment*, 2011; on the easel a draft by David Zeller, *Studie zu Tropen*, 2011. Photo: Lisa Rastl.

Fig. 197

Left to right: Sculptures by Viktoria Tremmel; David Zeller; Katrina Daschner, *Bertha*, *Lichtstrahl*, *Silber Glitter*, *Projektion*, *Las Vegas*, *Position Drehbühne*, 2012. Photo: Lisa Rastl.

Fig. 198

Left to right: Katrina Daschner; Viktoria Tremmel; film by Rosa von Praunheim, *Rosa Arbeiter auf goldener Straße, Teil II*, 1968. Photo: Lisa Rastl.

Fig. 199

Foreground: wallpaper by Karol Radziszewski, *Kisieland*, 2009–2012. Background: two paintings by Justine Frank, *The Sisters Frankomas*, 1931; *Frank's Guild*, 1936.

Fig. 200

From left to right: Justine Frank; sculpture by Hans Scheirl, *Dandy's Gut—Bowels of a Film*, 2012. Photo: Lisa Rastl.

Fig. 201

Left: video installation by Anna Daučíková, *Search in Clouded Terrain: 3 Situations*, 2012. Right: Justine Frank, *The Sisters Frankomas*, 1931, *Frank's Guild*, 1936, *From the Stained Portfolio*, 1927.

Photo: Lisa Rastl.

Fig. 202

Mateusz Lesman, *Skizzenbuch III*, 2009–11, *Skizzenbuch IV*, 2011–12. Photo: Lisa Rastl.

Fig. 203

Tejal Shah, *I AM*, 2010. Photo: Lisa Rastl.

Fig. 204

Foreground: Hans Scheirl. Background (left to right) Stefanie Seibold, *Untitled (Corner Piece)*, 2012; Nilbar Güreş, *Llorando*, 2012; Kaucyila Brooke. Photo: Lisa Rastl.

Fig. 205

Left to right: Kaucyila Brooke; Ulrike Müller; Hans Scheirl; Anna Daučíková; Justine Frank; film by Vaginal Davis/Damiana Garcia, *In Bed With Damiana Garcia*, 2010. Photo: Lisa Rastl.

Fig. 206

Left to right: Stefan Hayn, *Queeny film*, 1988–89; David Zeller, *Tropen #1*, 2012. Photo: Lisa Rastl.

Fig. 207

In the front sculpture by Toni Schmale, *bend over your boyfriend*, 2010. Left: Pauline Boudry/Renate Lorenz. Photo: Lisa Rastl.

Fig. 208

Pauline Boudry/Renate Lorenz, *Toxic*, 2012. Photo: Lisa Rastl.

Fig. 209

Vitrine: Pauline Boudry/Renate Lorenz, *Toxic*, 2012. Photo: Lisa Rastl.

Fig. 210

Katarzyna Kozyra, *Il Castrato*, 2006. Photo: Lisa Rastl.