

4T

THE TRANS BODY RIGHTS AR/CTIVIST ARCHIVE

trans body - trans rights - trans activism - trans archive - the 4 Ts in the title of this exhibition focus on specific themes in four rooms and show trans culture, life, art and activism from different angles. 4T is inspired from the community code "T4T = trans for trans", which stands for a trans* politics of solidarity.

The artistic positions in "The Trans Body Rights Ar/ctivist Archive" complement each other, flow into each other, relate to each other, stand out and distinguish themselves from each other, explore body boundaries and border locations. They are expanded by the perspectives of non-binary and inter people, as trans, inter and non-binary - in short "tin" - cultures often overlap and connect.

The focus on trans/tin art, activism and archiving crosses the spaces of staged musealization with references and materiality.

The 1st room on trans bodies refers to bodies as borderline places of attributions, precarious visibility and loving community: "A tin walks into a hot steam bath". tin bodies are everywhere, and relate artistically with paintings, drawings, installations and photographic works. Artists such as Rory Midhani, Lia Garcia la novia Sirena, Danielle Pamp, Alex Salem and Tobaron Waxman take us into their visual worlds of trans-bodies. Vinko Nino Jaeger's installation "Securing Traces and Dreamtime", a sauna with towels stretching across rooms, marks a contested place for trans* desire and existence. It merges into the installation of a washing line with "Activist Laundry" and activist signs, which extends into the neighboring rooms and is simultaneously resistant and symbolically charged.

In the 2nd room on trans activism and trans history, activism, archive and art encounter each other: "Remember Reclaim Rage Resistance" marks a participatory "Timeline on Trans*Activism": "Writing History Together", which is open to active contributions with its inviting working atmosphere and is provided by Persson Perry Baumgartinger and Frederik Marroquín.

tin Archive: in the 3rd room of the Queer Museum, the question of what should appear in tin* archives is explored, whose history, biographies and values are depicted and whose position is selected.

Sparks from tin contemporary history can be found in the "Quilt 4 tin Archive" and the "tin Library". The techniques are part of subversive traditions of artistic and community archiving such as the AIDS Memorial Quilt. However, they are also an artistic continuation of Chris Varga's MOTHA project and the book "Trans hirstory in 99 Objects".

The 4th room on trans rights shows documentary and artistic works that relate to historical legal cases, the impact of laws on trans people and the visibility of gender in court: "The tin are all right!" Kai* Brust's historical work "Spectrum of injustice" sheds light on gender non-conformity under Nazi rule and is complemented by Jako Wende's two dresses by Adele Haas, an inter person persecuted during the Nazi era, exhibited for the first time in 4T. "Genitals on Trial" by Giegold/Weiß playfully discusses, with the help of a courtroom illustrator, a forced debate about/confrontation with legally protected privacy and the question of for whom this may be preserved. A remarkable document about "Die Leni", a transfeminine person who was repeatedly interned at "Am Steinhof" in the 1920s, refers to the history of injustice on site.

In the corridor connecting the archive, activism and rights space, Luce Delire and Fadi Aljabour discuss the current self-determination law in Germany and present a new, humorously challenging, serious draft law.

"A glimpse from the Universe: Snapshots, sparks in the tin universe"

or

4T - for tin - for trans - for transitions!

INFO: The following texts are grouped according to the 4 rooms, the order is determined by the placement of the works in the room and goes clockwise from the door.

THE VOICE OF THE SIREN

LIA GARCIA (LA NOVIA SIRENA)

“Réplicas de mar” / “Sea replicas”

Fotógrafo: Enrique Garnica Jacome, 2024

I am a mermaid. Not human, not animal, just a being different from everything we know. I return a smile to those who look at me with anger. I sigh when I look around me and see so many souls full of silence. I am a mermaid because I need to disobey the rules established by humanity.

“Yo contigo tú conmigo” / “Me with you you with me”

Fotógrafa: Selma Ce, 2019

In this action I became a mermaid and talked about the heart: its immensity, its mystery and its tireless movement. I spoke to the children about the importance of listening to the hearts of the people we love and of approaching with tenderness what seems different to us. To be a trans mermaid is to be able to dream with the children in a world full of violence and to heal the wounds of the soul.

“La voz de la Sirena” / „The voice of the Siren”

Archivos de Lia García, 2021

The metamorphosis of a mermaid also happens in city contexts. To be with the children is my way of trans resistance and to make pedagogy appear and make collective transmutation possible. I tell stories of my personal history for the children and I sing for everyone.

LIA GARCIA (LA NOVIA SIRENA) was born in Mexico City, where she currently lives. She is a performance artist, educator and poet. Her trans activism has not only focused over time on defending the human rights of LGBTIQ+ communities, but has also involved creating performative, scenic and narrative proposals for public spaces and institutions crossed by aesthetics of radical tenderness, a concept coined by her in 2012. Her affective and pedagogical interruptions, in addition, deeply question the effects that patriarchal violence exerts on the bodies that disobey the normativity of gender and sexuality, as well as the multiple forms of affectation that are lived in Mexico, a context of pain.

Lia detonates an intense pedagogy of love in spaces she calls "edges" and creates dystopias, fractures and other possibilities of restorative justice. Prisons, hospitals, schools, police academies, military schools, public squares and theaters are the edges where she initiates this affective dialogue. She is the author of the project "Cucarachas literarias", the first archive of LGBTIQ children's and youth literature.

SAUNA SOUNDS

Soundcollage, Soundmix: Gin Müller, 2024

with two Songs by **TOBARON WAXMAN**

Embraceable is 'My Sweet Embraceable You', a song my mother used to sing to me, as a very innocent lullabye. Later on as an adult, I learned the song to have a far more romantic connotation, and have performed it with that adult intention.

'Shehechyanu' is a prayer one says to acknowledge a first, or arrival after a voyage, at the conclusion of a fast, or healing from a sickness.

TULIPS, STEAMY, QUEENS AGAINST BORDERS, THE FUTURE CLUB COLLABORATION

RORY MIDHANI

In 'Tulips' a relaxed lesbian couple recline together in an embrace, surrounded by jolly flowers

(A3 Print of Original) Originally: Acrylic on Canvas, 150x100cm, 2023

'Steamy' shows a scene of men cruising¹ in a gay sauna, complete with fluffy puffs of steam

Mixed Media, 50x50cm, 2021

'Queens Against Borders' Poster, for Berlin-based Performance Party in solidarity with Trans Queer refugees and immigrants

Hosted by Olympia Bukkakis & The Darvish, 2019

'The Future Club Collaboration' items are from a collaboration with Berlin-based Transgender fashion designer Adrian Weiss

Fabric hand painted by Rory Midhani, items made by Adrian Weiss, 2019

RORY MIDHANI is a visual artist creating mixed-media pieces, murals, paintings and illustrations. He makes work all about the lives of Queer & Transgender people, with an emphasis on joy and freedom. His work has been exhibited across Europe, as well as in North America, Brazil and China. He has worked as an illustrator for an international client base. Rory's work is held in a number of archives, including [_The Tom of Finland Foundation_](#), and [_The Centre for The Study of Political Graphics_](#).

¹ "Cruising is walking or driving about certain areas, called cruising grounds, looking for a sexual partner" (Birmingham LGBT, 2020).

CHIMERA PROJECT

Collaborative photography project, 2012 - ongoing

TOBARON WAXMAN

Collaborative photography project with mourners of trans loved ones and survivors of transphobic violence. We are counteracting the camera's historic relationship to Queer bodies, as a pathologizing and colonizing tool.

Chimera Project Toronto envisioned shared homoerotic space between cismen, transmen and mermen, at a time when transmen were bashed by cis gay men and banned from gay bars. Chimera Project Riis Beach was in response to the suicides of four trans people that summer. Chimera Project Istanbul gathered queer and trans loved ones of their beloved community leader, an FTM who died from untreated ovarian cancer. I developed a skill-sharing methodology with the other mourners, in which each participant confirms the boundaries of their participation in advance, both on levels of technique and desire.

In both the underwater and the night photography, the silvery quality of light and long exposure creates images that shimmer in simultaneous darkness and brightness, as an analogy to the complexities of a lived trans life. The images are attributed to all who participated in each shoot. The spirit of the Chimera Project is about gathering together, in health, and creating possibility via a horizontal model of intergenerational skill sharing, and play, as Queer sustainability tactics.

With: Tobi Halberstroh, Jax Jackson, Zackary Wager Scholl, Kerry Downey, Tinker Coalescing. Fishtail costumes: Aimée Finlay

TOBARON WAXMAN is an interdisciplinary artist who sings. Waxman founded and directs The Intergenerational LGBT Artist Residency since 2013. Their videos and performances exhibited at Kunsthalle Wien, Lentos Museum and Donaufestival. Their photography and writing are published in Trans Hirstory in 99 Objects, TSQ, GLQ, Oxford Bibliographies, PostPornPolitics, Balancing on the Mechtiza, Fast Feminism, Missy and many others. Waxman has been an Artist Fellow at Kulturlabor ICI Berlin, Akademie der Künste der Welt Köln, Franklin Furnace, Chinese University Hong Kong, La Cite Paris, and was awarded the first Audience Award of the Jewish Museum of New York for Opshernish. Their works are in private collections internationally and at Leslie Lohman NYC and Canada Art Bank. <http:tobaron.com>

SPURENSICHERUNG/TRAUMZEIT

("SECURING OF EVIDENCE/DREAMTIME")

Mixed Media Installation, 2024

VINKO NINO JAEGER

A sauna is just a place you walk through. But because you pass through it naked and linger for a few moments - two hours is recommended - it becomes a place of social challenge. Not for everyone. A trans* person enters the sauna at two different times - years lie between them, perhaps even millennia - once unnoticed: the body disappears among the others, nobody turns up their nose, the body fits into the general picture.

Another time, after a transformation, at least in mind - I can be who I am - perhaps physical aspects have also changed, again in the sauna, things don't go quite so smoothly. The eyes stare, elsewhere a contemptuous smile plays on the lips. You are seen, but not in the way you had dreamed of. Then you stop going. And wish for something else: a place of friendliness. Even if they don't want it, the confused ones with their hostile looks, the traces of your presence remain. You remember the memories of how it could have been.

VINKO NINO JAEGER is a visual artist, author and lecturer in wood sculpture, art, art therapy and ergotherapy at various universities and colleges. He is also active in adult education. His focus is on performative wood sculpture, writing and photography - rooted in architecture, walking, philosophy and literature. His first book "Holzskulpturen selbst gemacht. Queere Notizen vom schreibenden Körper" ("Selfmade wood sculptures. Queer notes from the writing body") was published in 2021. He studied contextual painting and object sculpture at the Academy of Fine Arts in Vienna, as well as philosophy and psychology at the University of Salzburg.

POKER UND POLITIK, (DON'T) LOOK

Copic marker on paper, 2022

Ink and India ink on paper, 2022

ALEX SALEM

“poker and politics” uses the imagery of poker to explore how politics manipulate the lives of marginalized people. The overlapping figures, rendered in gendered colors, stand for individuals caught in a political game where their identities and fates are gambled away. Instead of creating meaningful, material change, the state and its figureheads can only create discourse and smokescreens. Instead of poverty, we talk about migration. The work critiques how political power-plays treat marginalized lives as expendable, highlighting the human cost of such games.

“(don’t) look” explores the tension between visibility and identity. The figure’s covered face contrasts with the exposed body, embodying the struggle between inner self and external perception. The bold red evokes the intensity of this experience, while the hidden face suggests the challenges of self-recognition and acceptance. The piece invites viewers to reflect on the complexities of being seen, both by oneself and by others.

ALEXANDER PAULA SALEM is a Vienna-born artist with Palestinian roots. Their practice includes painting, poetry, and graphic art, often exploring autobiographical themes in a broader social context.

As a queer Arab, they were compelled to view their life as political early on and use materialist analysis to connect theory with experience. Since 2023, they have been studying Fine Arts at the Academy of Fine Arts Vienna.

DAS LILA NACHT, NOW THE CARNIVAL IS OVER

("THE LAVENDER SONG")

Oil on canvas, 2022

DANIELLE PAMP

"Das Lila Nacht" can be called a still-life from a photo archive. The reference material consists of queer archival footage mainly from the underground scene in Berlin in the 20s, which was a golden era for queer expressions, club culture, queer cabaret performance as well as queer research. The title is therefore taken from the song title "Das Lila Nacht" or "The Lavender Song", which could be described as a queer anthem of its time.

"Now The Carnival Is Over" depicts a scene from the "Circus Sodomelli" project of "Sodom Vienna", where people from the queer community in Vienna participated. It was a glance back to our queer ancestors of Red Vienna in the 20s and what their subculture or position in society looked like. It didn't aspire to be an exact historical depiction but was a philosophical or metaphorical reenactment.

DANIELLE PAMP (born in 1991, Stockholm, Sweden) is a queer artist based in Vienna, who has received her Magister degree at Academy of Fine Arts Vienna under the guidance of Ashley Hans Scheirl and Christian Schwarzwald. She exhibited in Vienna as well as abroad. Recent exhibitions include "Systemrelevant" at Künstlerhaus Wien (2023), "Danielle's World" at FLOMYCA Vienna (2024), and "Queering the KHM" at Kunsthistorisches Museum Wien (2022).

TIMELINE TRANS*ACTIVISM: WRITING HISTORY TOGETHER

Cardboard panels, metal hooks, A4 prints, various office and craft materials, 2024

**PERSSON PERRY BAUMGARTINGER
& FREDERIK MARROQUIN**

The project "Timeline Trans*Activism: Writing History Together" revisits the history of trans*activism in Austria. Persson Perry Baumgartinger and Frederik Marroquín are creating a participatory Trans*Activism Timeline, focusing in particular on the formative period of the current trans* movement, from the 1970s onwards.

Building on Baumgartinger's extensive, loosely scattered, digital & analogue trans history archive and Marroquín's design, movement & space expertise, the Trans*Activism Timeline becomes a space of shared, mobile, constantly in process, multi-layered and modular trans-formation of different activist histories.

As an interactive format, it invites visitors to add to the timeline, to rearrange it, to try out different, even contradictory ways of organizing it, to endure ambivalences ... to help write the trans*history.

The interjections, corrections, extensions and additions are documented daily and recorded in the TransHistoryArchive.

PERRSON PERRY BAUMGARTINGER is working autodidactically in the field of art and cultural production. He has been collecting, writing, archiving, curating and telling queer/trans*/tin/... stories for many years. For example, the first exhibition piece was a Queeropedia-wall in cooperation with Bini Adamczak (2008). For the Schwules Museum Berlin he entered into a project partnership with Toni Schmale (2012). He is currently setting up the Office for Transformative Communication in Vienna.

FREDERIK MARROQUIN is a Guatemalan-German visual artist and choreographer who explores space as a social and architectural structure. He is a co-founder and board member of the Semmelweisklinik art and cultural center and is active on the board of IG Kultur Wien. He received his diploma in Performative Art, Sculpture and Spatial Strategies at the Academy of Fine Arts Vienna and studied Communication Design at Mainz University.

TRANS* ACTIVIST LAUNDRY

Laundry, Stickers, Washing Line, 2024

COLLECTIVE

Underwear, clothing and fabrics as messages and means of protest have a long activist tradition. In public spaces, they reveal private details, enrich or provoke the cityscape. In times of representative summits, politicians have repeatedly demanded that people should not hang their laundry out of the window because the ultimate symbol of reproductive labor does not make a good impression in public spaces. Laundry pieces and activist messages by trans/tin people create visibility between trans* bodies and their extended materiality and question binary gender constructions publicly .

The outfits of trans* people range from necessary accessories (for play and passing) and everyday clothes to glamorous dresses and T-shirts with openly activist messages. The trans* activist laundry runs on a clothesline from the sauna installation through the activism space to the tin* archive. In the trans rights room, two original dresses by Adele Haas set a clear emphasis and historical reference within the work.

An open call was issued to provide pieces of laundry, packing and tucking laundry, binders, bras, activist patches and everything that tin people understand as "queer" fabrics for "4T - The Trans Body Rights Ar/ctivist Archive". Requesting and exhibiting Trans Activist Laundry also means taking a moment in contemporary history seriously and archiving it. The designs are often textile works of art in themselves. "Queer materiality" is activism, is resistant art.

Laundry from: Max Appenroth, Alex Giegold, Josch Hoenes (kindly loaned from Schwules Museum Berlin), Gin Müller, Tomka Weiß, Elliott Lembke, Jako Wende and from the great-niece of Adele Haas. Thank you!

PROTEST SIGNS WITH PHOTOS OF:

TransX am Stadtfest Wien und Donauinselfest 2004 (Fotos TransX)

trans*tifa_wien Plakat 1 und 2 (copyleft: autonome trans*tifa Wien)

Solidarity with Transprisoners 2016 (Fotos von QWIEN Archiv)

Demo TransX 14, 7. 2003, 320 Jahre Transgender-Hatz (Fotos TransX, VolxTheaterKarawane)

Transidente Frauenzeitschrift 2012/13 (Fotos aus dem QWIEN Archiv)

Dragdemo, 24.4.2016 (Foto von Skye von Ezri/Trans Days of Remembrance*& Visibility)

Eva Fels und TransX auf der Regenbogenparade 2001 (Foto von TransX)

Plakat der ersten Regenbogenparade in Wien 1996 (Foto aus QWIEN Archiv)

Demo: Trans Days of Remembrance*& Visibility 20.11.2022 (Foto von Skye Ezri/Trans Days of Remembrance*& Visibility)

Demo: Trans Days of Remembrance*& Visibility 20.11.2023 (2 Fotos von Skye Ezri/Trans Days of Remembrance*& Visibility)

Vienna Pride, 8.6. 2024 (Foto von Skye Ezri/Trans Days of Remembrance*& Visibility)

Demo: Trans Days of Remembrance*& Visibility 20.11.2020 (Foto von Skye Ezri/Trans Days of Remembrance*& Visibility)

Trans Revolution Transpi, Trans Days of Remembrance*& Visibility 20.11.2020 (copyleft: Presseservice Wien)

QUILT 4 TIN ARCHIV

Installation with Quilt and Sound, 2024

**GIEGOLD & WEISS,
CONTRIBUTORS BELOW**

“A glimpse from the Universe

Snapshots,

(archived) sparks in the tin universe”

„*Quilt 4 tin Archiv*“ shows personal and public objects, objects of more than 30 international tin ar/ctivists who stand for their tin her-, their- and histories, art and culture of remembrance.

It began with an archival and artistic request to various artists and activists: Could you imagine choosing 3-6 objects (thoughts/moments/...) that are important to you in trans, inter, non-binary history? - and take photos with you and the objects.

The archive considers the question of what should appear in a tin* archive, whose history and values, biographical objects are depicted and from whose position they are selected. In view of the historical distortion and invisibilization of tin history(ies), it remains essential that tin history should be written by tin people. There is no local trans, inter or non-binary archive that we could look up to, and the queer archives are - the bigger the safer - run by dyadic cis people. But there are small archives, private ones, in our homes and streets, archives that are in our bodies, certainly mental and emotional archives of our tin history(ies). It is from these archives that we would like to collectively fill the archive space of the exhibition, a radical handcrafted quilt, full of the fabric-transformed motifs of diverse contributions by tin artists and activists.

Voices from the quilt are recorded by various AIs in a spherical sound collage that can be heard in the room.

Room 3: **trans Archive: 66 Objects for a tin museum**

The compilation of perspectives remains inherently incomplete, but as an archival practice they make sparks from tin contemporary history tangible and join subversive traditions of community archiving such as the AIDS Memorial Quilt, where artistic and archival practices come together. The „Quilt 4 tin Archiv“ is also an artistic continuation of Chris Varga's MOTHA (Museum of Trans Hirstory and Art) project and the book “Trans hirstory in 99 Objects”. Quilting as a technique as applied here offers - just like the zines that are important in queer culture - the possibility of gathering different voices. Their historiography becomes artistic-archival work and vice versa.

We have always been there! 4T, let's archive objects for a tin Museum!

Sound installation and booklet are part of the intentionally incomplete fabric of the „Quilt 4 tin Archiv“, which is allowed to touch with careful hands.

Contributors: Oluchukwu Akusinawa, Perry Persson Baumgartinger, Kai* Brust, Hiker Chiu, Pêdra Costa, David Cuka, Eva Fels, Lia García La Novia Sirena, Manuel Ricardo Garcia, Clara Hartmann (/Lili Elbe Bibliothek), Cat Jugravu, Irene Kuzemko, Gorji Marzban, Gin Müller, Danielle Pamp, Luan Pertl, Tania Pomar, Hani (האני) Esther Indictor Portner, QWien, Raju Rage, Eli Rubashkyn, Noah Damian Safranek & Hirwa Carter Honorée Wolf, Sascha, simo_tier, Tinou, TransX, Living Smile Vidya, Maximilian Weihs, Tomka Weiß, Jako Wende

TIN LIBRARY

Wallpaper, 2024

GIEGOLD & WEISS, CONTRIBUTORS BELOW

Fame for trans, inter and non-binary literature!

One way of archiving and accumulating tin culture and research is the tin library. Here it is a - visually designed - listing, mirage and prospect of a long-lost library, proof of the existence of a culture and an incentive to browse and research further.

What makes a book a tin book?

- At least one author is trans, inter or non-binary or the main characters are tin. Or:
- A book that is essential to contemporary tin culture, even if it is named and framed differently, e.g. for historical or cultural reasons.

So far, the library has had a strong focus on certain cultures, languages and communities. It can grow during the duration of the exhibition and would like to be expanded. We welcome submissions of photos of various tin book spines to tin-bibliothek@outlook.com

Contributions so far from: Hannah & Anto, Dr. Max Appenroth, Jessica Braunegger, Corinna Corona (Heavy Lezzers), Elio, Frauen*solidarität in der C3-Bibliothek, Alex Giegold, Theo Halbmayr, Clara Hartmann (Lili Elbe Bibliothek), IHLIA LGBTI Heritage (Amsterdam), Sam Kröss, Gin Müller, Marie Niederleithinger, Tom Nehiba, Frana Padano, Isa Paßlick, Christine Peintner, Sasha Schlegel, She said Buchladen Berlin, Magdalena Sjögren, Tomka Weiß, Leonie Wimmer, Chris Wolff, Hank Wüstenberg (BUTCH CUT BERLIN).

GENITALS ON TRIAL

Documentation of the live event, 2014 - ongoing

GIEGOLD & WEISS

Genitals on Trial, a performative installation, discusses a forced debate about the right to privacy and who gets to enjoy it. Visitors can become part of the art piece by describing their genitals from an audio booth. A court sketch artist in the main performance space listens to these descriptions via headphones and simultaneously transforms the words into sketches. Another person takes notes. The visitors can follow both the drawing and the note-taking process live via large-scale projections.

Giegold and Weiß are interested in drawing as a language of its own, translation as a source of error, the emergence of something new through "error", the speechlessness that leads to imagelessness, and the creation of image/word archives. In addition to the debate on the right to privacy, the art piece counters the assumption that there are only two genders. The installation is Giegold & Weiß's reaction to court decisions in England and Scotland, which punished young trans* folks for not having commented on their gender identity and the look or shape of their genitalia when meeting someone for a date.

Documentation of the live event at c|o Berlin, 2022

With: Lestari Jaeger, Elliott Lembke, Bo Soremsky, Matthias Winkler

Film: Diana and René Kaiser

Part of the Utopia/Dystopia event series curated by Todd & Zoya. for C/O Berlin as part of the exhibition Queerness in Photography.

Installations are for the artists and trans* activists ALEX GIEGOLD and TOMKA WEISS places of communication and thus of translation. Translated, for example, between spoken language and drawing; between people who are marginalized by public discourse and people who determine it. Statistics and metaphor. With lightness and room for humour, the most diverse perspectives on questions of identity and sexuality, marginalisation and normalisation are expressed. Giegold & Weiß's participatory exhibition formats are, in this sense, templates. It is a matter of recognising communication failures – acknowledging that there are realities that find no equivalent in other realities. This speechlessness that leads to imagelessness/non-existence is counteracted by the creation of image/word archives.

DRESSES OF ADELE HAAS

Self-made, original dresses, ca. 1960s

JAKO WENDE

Contentnote: Torture

Two dresses once worn by Adele Haas, an inter* person persecuted under National Socialism are hanging in front of us. She survived the hells of Natzweiler concentration camp, Sachsenhausen concentration camp, Schirmeck concentration camp and Flossenbürg concentration camp until she was finally liberated, closer to death than life, in Bergen-Belsen concentration camp. She was imprisoned, isolated and ridiculed. Adele Haas experienced sexualized violence and was subsequently hung by her hands from a stake. She was forced to perform theater in the camp. Hugo Grosskopf attests to her for the mutual time in the concentration camp: she "eased the fate of the French prisoners as much as possible", especially by sharing scarce food. She died in Trier in 1979.

Through a series of fortunate events, I found her great-niece, and at a meeting she gave me some of Adele's last possessions: clothes, a wig and objects that once belonged to her aunt. She was a good-hearted person - the grandniece repeated this again and again. Adele was vain - she helped out at the family fair and flirted with passing men. "Hey, cutiepie?". What we see here are the clothes of a person who wanted to show her life in public, but never could. The black dress was sewn by Adele herself. In the "ARCHIVE" room you will find more pictures of the items that the grandniece gave me. And in the "RIGHTS" room you will find a poem that Adele wrote in prison in 1935.

I am JAKO WENDE. I am trans*, non-binary, endo, white and would like to report about trans*, inter* and/or gender nonconforming people who have so far found no or insufficient space in the culture of remembrance. This gap is not only a blank space in the historical reappraisal, but also an expression of the ongoing silence about those whose identities and lives do not fit into the narrow grid of a standardized society. Their stories have often been lost, suppressed or deliberately concealed.

AKTION T4

The extermination of the “disabled and mentally ill” “Am Steinhof”

CONTEXTUALISATION OF THE EXHIBITION BY THE CURATORIAL TEAM AND QUEER MUSEUM VIENNA

“Aktion T4” refers to the large-scale, systematic mass murder of people with disabilities under the Nazi regime. Due to a lack of historical sources, it is not clear whether transgender people were killed by “Aktion T4”. This text is therefore not part of the historical injustice against transgender people and their persecution under National Socialism, but part of the injustice “Am Steinhof”, the current location of the Queer Museum Vienna and a central site for National Socialist homicidal medicine in Austria at the time.

The exhibition “4T” (The Trans Body Rights Ar/ctivist Archive) aims to commemorate, remember and express solidarity with the many victims of the euthanasia and killing machinery “Am Steinhof” in awareness of “Aktion T4” and the semiotic proximity of the community code T4T (Trans for Trans). The victims were cruelly exterminated by the Nazi regime because they did not conform to the “livable” Nazi norm.

The information below comes from the website of the Steinhof Memorial - On the History of Nazi Medicine in Vienna - whose exhibition can be visited here at the Otto Wagner Site, Pavilion V.

“Under National Socialism, medicine took on a new task: the “eradication” of people qualified as “inferior”. There was no place for people with disabilities or mental illnesses, members of marginalized social groups and non-conformists in the National Socialist national and meritocratic community. They were persecuted, imprisoned and subjected to extermination” (Steinhof Memorial, Vienna Steinhof).

“The sanatorium and nursing home “Am Steinhof” - [today's Penzing Clinic, formerly] Otto Wagner Hospital - became the Viennese center of National Socialist killing medicine in the years after the Anschluss (“annexation”) in 1938, which cost the lives of at least 7,500 Steinhof patients: From 1940 to 1945, a so-called “children's ward” existed on the grounds of the institution under the name “Am Spiegelgrund”, where around 800 sick or disabled children and adolescents perished. In 1940/41, more than 3,200 patients were removed from the institution as part of “Aktion T4” and murdered at Hartheim Castle near Linz” (Steinhof Memorial, Vienna Steinhof).

Room 4: **trans Rights: *The tin* are all right***

"In 1940/41, around 3,200 inmates - including around 400 Jewish patients - were transported from the Steinhof sanatorium and nursing home in Vienna to Hartheim via intermediate stations such as Niedernhart and Ybbs an der Donau. In the course of "Aktion T4", over 18,200 people were murdered in the Hartheim extermination camp alone. After the official end of the operation in August 1941, Hartheim continued to serve as a gassing site for at least 8,000 prisoners from Dachau, Mauthausen and Gusen concentration camps ("Operation 14f13") as well as for "Eastern workers" who were unable to work. Even though Hitler had "Aktion T4" stopped in August 1941, not least as a result of church protests, the euthanasia murders were continued in different decentralized ways in the individual institutions" (Steinhof Memorial, 08 'Aktion T4').

On the continuation of "euthanasia" within the institution Am Steinhof: "After the official halt of 'Aktion T4' in August 1941, 'euthanasia' was continued within the institutions with the help of targeted malnutrition and systematic neglect. Over 3,500 patients fell victim to starvation and infections. The mortal remains of victims of the "Am Spiegelgrund" institution were used for research purposes until the 1980s" (Steinhof Memorial, Vienna Steinhof).

Sources:

Gedenkstätte Steinhof, 08 "Aktion T4", <https://www.gedenkstaettesteinhof.at/de/ausstellung/08-aktion-t4>
Gedenkstätte Steinhof, Wien Steinhof, <https://www.gedenkstaettesteinhof.at/>

HISTORY AND INJUSTICE “AM STEINHOF”

“Berichte aus dem Irrenhaus” (Reports from the mental institution),
1924

GIN MÜLLER / QUEER MUSEUM VIENNA

In the course of researching the exhibition, we received a copy of one chapter of this book (“Die Leni”) from a student in the university literature seminar (“Psychiatry Poetics and Reality Design”). This work is remarkable in many respects: on the one hand, it aimed to satisfy the sensationalism of the readership with interior views and special stories of patients from the psychiatric hospital in Vienna. On the other hand, it also aimed to “educate” and reflect about the “mental institution” and the people in it.

The author of the work remains anonymous. The publisher, Leo Schidrowitz, a dazzling personality in the world of Viennese publishing and a cultural and sexual researcher, edited the notes and memoirs and published the book. In the meantime, Anton Rubinstein (1862-1923) has been identified as the author (see Eberhard Gabriel).

The reports from the mental institution bear the subtitle “Records of a person interned for thirty years in the Vienna mental institution about the fate and stay of interesting institution inmates”. They are based on variously arranged observations, judgments, statements by fellow patients and guards as well as medical pathologizations. From today's perspective, the mixture of these reports seems disturbing at first glance, as the language is cruel, degrading, tragic and bizarre at the same time. However, this book is an important historical document, especially in this collection of problematic stories. They offer room for more contemporary interpretations of the treatment of psychiatric patients and historical conditions in psychiatry in the early 20th century.

The chapter “Leni” in the book reports from the mental institution describes the life and fate of “Leni”, who was interned at Steinhof a total of five times. Despite referring to herself as “Leni”, she is consistently referred to in the text using male pronouns. She expressed the wish to be called Leni and always worked diligently as a maid. She occasionally stole to buy clothes and women's stockings or to go to the movies and the circus. She also enjoyed the Viennese Naschmarkt (a famous market). Leni was labeled “imbecile” and mentally inferior by the law and doctors, partly because she seemed too self-confident about her gender and her desires. However, “Leni” developed remarkable survival strategies, in spite of repeated suicide attempts.

Room 4: trans Rights: *The tin* are all right*

She repeatedly managed to secretly and cleverly escape from the Am Steinhof institution before she was finally officially released. This text is one of the few contemporary documents that deals with a transfeminine person in the Am Steinhof psychiatric hospital in early 20th century Vienna. Unfortunately, we do not know how Leni lived on and when she died. From a historical perspective, the text is interesting because it contains individual traces of rebellion, resistance and self-assertion in a trans-hostile and restrictive society and enables intersectional ways of reading.

It is also worth noting that the publisher of the book, Leo Schidrowitz, later played a central role in Viennese sexual research. In April 1928, he founded the Vienna Institute for Sexual Research, inspired by Magnus Hirschfeld's institute in Berlin. The Institute's writings were published by the Verlag für Kulturforschung, which was located at Kohlmarkt 7. Schidrowitz had already been known since 1919 for his magazine *Eros. Monatshefte für erotische Kunst* ("Eros. Monthly magazine for erotic art"). *Berichte aus dem Irrenhaus* ("Reports from the mental institution"), his third work, edited the memoirs of an "mental institution patient" and was published in a print run of 5,000 copies (Stadt Wien Geschichte Wiki, Leo Schidrowitz Verlag). Schidrowitz managed to flee to Brazil in time to escape the Nazi regime. He returned to Vienna in 1949. (Gin Müller)

Content note - Warning:

The text "Leni" deals with many topics that can be emotionally exhausting, disturbing or re-traumatizing, such as violence by authorities and the medical system.

Sources:

Stadt Wien Geschichte Wiki, Leo Schidrowitz, Verlag,

https://www.geschichtewiki.wien.gv.at/Leo_Schidrowitz_Verlag

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Eberhard Gabriel: „Berichte aus dem Irrenhaus“ (Reports From the Lunatic Asylum), Vienna 1924,

https://www.dggn.de/PDF/Abstract_16.pdf

<https://9dok.net/article/remigration-leo-schidrowitz-bilderbuch-heimkehr-remigration-kontext.zgwjr2wv>

SPECTRUM OF IN_JUSTICE

Gender nonconformity under nazi rule

Replicas of historical documents and photos, 2024

(first publication)

KAI* BRUST

Under Nazi rule, gender identities and gender presentations that deviated from the norm were considered "immoral". Many of those affected, for example trans and inter people, were excluded, persecuted and experienced violence. This exhibition sheds light on their lives, which have long been in the dark because their identities have not yet been taken seriously and no one bothered to listen to them.

Uncovering 30 objects, a broad spectrum of in_justice becomes visible. Each object tells the story of at least one person and touches a point on the spectrum of in_justice. The artwork has been supported by Educat.

Warning: The exhibition addresses many topics that may be emotionally exhausting, disturbing or re-traumatizing, such as, but not limited to, violence by police, state, authorities and the medical system, trans- and inter-hostility, antisemitism, etc.

- Audio Adele Haas:
Audio dt/engl spoken by an intersex person who wishes to stay anonymous
- Audio Charlotte Charlaque:
Audio spoken by Nana Rosenkranz

About KAI* BRUST: I am a queer historian and mainly research the history of National Socialism. I am particularly interested in how non-conforming gender presentation and identification were dealt with under Nazi rule. I mainly analyse criminal, police and medical records and research the fates of trans and other gender non-conforming people.

For me, it is an exciting, often difficult, necessary, but also healing work to piece together the biographies of these people piece by piece and thus contribute to queer culture of remembrance. Sometimes, when I sit in front of my screen in the evening and once again try to decipher handwriting in Sütterlin, I feel as if the people who were affected are looking over my shoulder. I always hope that they would agree with my work on them, but of course I can't know for sure.

GRAY ZONES - BEYOND SELF-DETERMINATION

Mixed Media, 2024

FADI ALJABOUR & LUCE deLIRE

Gray Zones - Beyond Self-Determination, Fadi Aljabour and Luce deLire, mixed media, 2024 Starting November 1, 2024, the German Self-Determination Act (SBGG) will come into effect. It is intended to make it easier for trans, inter and non-binary (TIN*) people to change their legal name and gender. The SBGG replaces the largely unconstitutional "Law on Transsexuals" (TSG) of 1981. The SBGG is expected to cause echoes across Europe at least. In *Gray Zones – Beyond Self-Determination*, Fadi Aljabour and Luce deLire address this complex territory in collaboration with the activist group Selbst Bestimmung Selbst Gemacht (SBSG, Self Determination on Our Own Terms). In fact, the government's SBGG replaces the pathologizing paradigm of the TSG with a criminalizing paradigm. Where the TSG was based on the idea that trans people are primarily mentally ill, the SBGG operates under the assumption that cis people must consistently defend themselves against attempts to procure unfair advantages by trans, inter and non-binary people. This is particularly evident in relation to access to spaces, as well as in special rules for refugees, parents and regarding the military. True, the SBGG allows the change of name and gender entries as a simple administrative act. However, it is full of anxious exceptions, some of which border on fascist conspiracy theories.

Aljabour and deLire cast these complexities in an artistic form. The starting point of the work is the trans activist group Selbst Bestimmung Selbst Gemacht (SBSG). Throughout the last year, the group protested with a sauna in front of the Bundestag and organized a federal conference on TIN* rights and politics, called Queerokratia. SBSG also drafted an alternative version of the Self-Determination law.

These three elements are part of the installation. The Federal Government's Self-Determination Act (SBGG) is distributed as a give-away on papers in nets and throughout the hallway. The SBGG serves everyone alike, you are welcome to take it home. Yet in fact, the law is constantly in the way and pops up in unexpected places. In addition, some of the highlights of the law play as a sound installation in the hallway. These include, for example, the criminalizing regulations for refugees, the so-called "domestic rights paragraph" (Hausrechtsparagraf), which allows trans feminine people in particular to be excluded from public and private spaces. The highlights also includes

special rules on military gender and sperm gender, which, for example, designate trans feminine people legally male in relation to parenthood and the military. You can find the entire law here www.recht.bund.de/bgbl/1/2024/206/VO

A version of the activist counter-draft to the Self-Determination law is displayed as tablecloth on the wall, resembling the table used during the Queerokratia conference. It reflects the ongoing discussions that took place there and continue to this day. A second sound installation gives an insight into the positive draft of Selbst Bestimmung Selbst Gemacht in the form of a preface to the alternative law, which is based on gender euphoria instead of gender dysphoria and on gender autonomy (Geschlechtsmündigkeit) instead of general mistrust. Here you can find the law: <https://queerokratia.de/aktionen/unser-gesetzentwurf/>

The images document the activist work of SBSG and Fadi Aljabour's sculptural contributions to the Queerokratia conference.

More at www.queerokratia.de and Instagram: @buendnis.selbstbestimmung

Please get in touch. Let's work together.

FADI ALJABOUR, born in 1980 in Damascus and currently based in Berlin, is an interdisciplinary artist who explores the interconnectedness of the evolution of opposing concepts. Through his art, he challenges established perspectives, creating situations that offer the opportunity for deeper understanding and reflection.

Aljabour works have been exhibited at: Root Division Gallery, San Francisco 2024; Kindl, Berlin 2023; Documenta 15, Kassel 2022; Ethnologisches Museum, Berlin 2022; Brücke Museum, Berlin 2021; nGbK, Berlin 2021; Sophiensaele, Berlin 2019; Schwules Museum, Berlin 2013

LUCE DELIRE is a ship with eight sails and she lays off the quay. ChatGPT says: Luce deLire is a contemporary philosopher, performer, and scholar engaged in the intersection of political theory, metaphysics, and queer studies. Her work often explores themes related to anti-fascism, queer politics, and the concept of "shadow democracies," which she describes as the retreat of democratic processes behind opaque legal standards and individual responsibilities, leading to a depoliticization of politics. She also advocates for a form of "queer hospitality" as a means to counteract the authoritarian tendencies in modern democracies and promote a more inclusive, creative society.

25 YEARS OF TRANSX

Photos, 2020

TRANSX

“TransX is an association for everyone who - in whatever way - crosses gender boundaries. Whether you are a man transitioning to female or a woman transitioning to male, whether you have already reached your “destination” or somewhere in between (which can also be a destination) - everyone can find contacts, like-minded people, tips and help in a crisis here. (...)

This resulting diversity and colorfulness, que(e)r through all interests, educational levels and sexualities, is the advantage, sometimes also the problem of our group. It is impossible to offer programs that interest everyone without exception, which is why working groups with a special interest character are formed time and again. In addition, we organize excursions, workshops, festivities, take part in (scene) political actions and work to overcome legal restrictions and to abolish discrimination in everyday life, in the family and at work.

The regular meetings in the group room of the Rosa-Lila-Villa are open to everyone, including non-members, relatives, friends or anyone else interested in the topic. We also offer individual advice and help in the difficult phases of coming out and going public: Almost all of us have experienced that the fear of being recognized on the street, of provocation and of being ridiculed is worse than the actual problems. The commonality of the group - supplemented by professional psychological help, which we are happy to arrange - helps to take the first decisive steps.” (<https://transx.at/>)

TEXAS TOMBOY SPEAKS

Video, 1998

TEXAS TOMBOY

The US trans activism and trans culture of the 90s and early 00s, reflected in films like *Gendernauts*, was very inspiring for European trans culture and activism on various levels. This is Texas Tomboy, the cover model of Monika Treut's legendary film. The film shown here was shot on 17 November 1998. Texas speaks in a hearing for the Bay Area Video Coalition. It can be found on Texas Tomboy's YouTube channel, along with many other interesting recordings from the history of the movement: <https://www.youtube.com/@txs5149>

Today, as a filmmaker, Texas has an enormous film archive, mainly of his own recordings, depicting trans movement history in and around San Francisco up to the present day.

TEXAS is a bi-national film and video archivist, producer, and media arts curator based in San Francisco and New Zealand. Texas' films and videos screen in film festivals, universities, galleries, and museums spanning over two decades. Texas is producer of the first and only film in history to feature over 100 transgender actors, *Maggots and Men* (2009). In 2013, UCLA Film and Television Archive honored Texas as the world's first transgender film and video artist during a retrospective of his work at the Hammer Museum. Texas' history with Bay Area Video Coalition dates back to 1997. Texas has participated as a programmer for Bay Area Youth Media Network Film Festival at San Francisco Public Library. Look out for his upcoming hybrid-genre feature, *Uncle Texas!*

Transcript: Hi my my name is Texas and I represent the facility staff at the bay area video coalition. I'm transgender staff person and we have diverse staff. All of us are video artists, we have a pretty creative way that we do outreach. We sponsor and go out and speak at the various film festivals around the bay area and let the people know that we exist and talk afterwards what we have to offer and encourage people to come in and take our classes and make their own pieces about their lives and to represent themselves. Bayvac is the largest non-profit state-of-the-art video post-production facility in the nation and we're really proud of what we offer. We give people the empowerment through the really powerful tools of media making that are broadcast quality sorts of video editing systems and cameras and everything that tv producers use to produce work. it's available to all of the different diverse populations within San Francisco. So, thank you!