

Lukas  
Melo  
Frank

Either you are  
queer for tonight  
or forever

# History of No Consequence

with the help of Michelle Entesperger



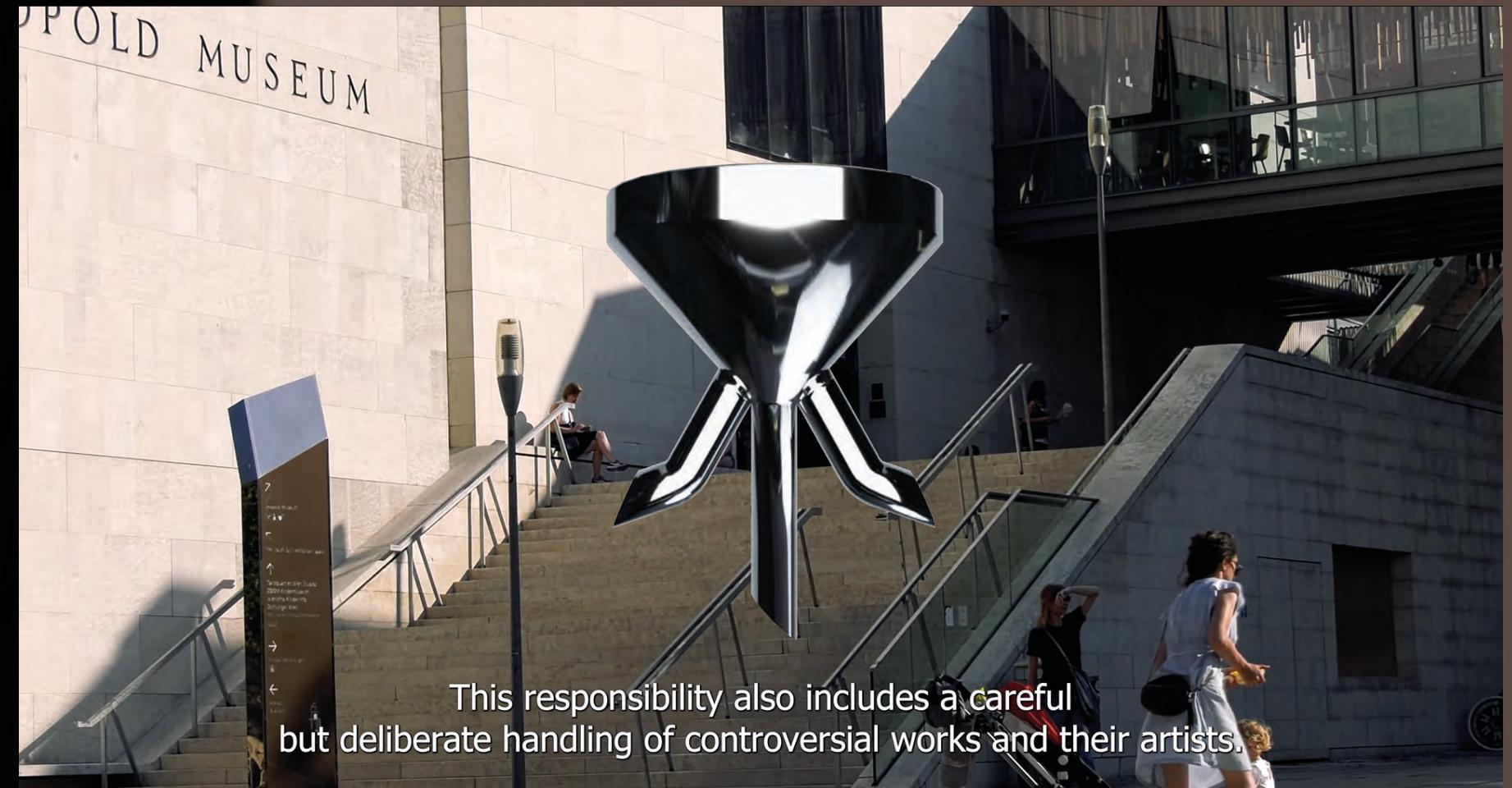
We are very conscious of the fact, that we as a museum, actively form, what is known of prominent artists, and what is publicly discussed.

**Is a 10 minute video narration that explores how art institutions distort reality in the favor of the male genius and linear history.**

Adolf Loos is a prized architect, pioneer of Modernism, enemy of the ornament, **rapist, pedophile and sexual abuser of minors.**

This project takes Loos' criminal and juridical history as starting point to unfold a speculative story, in which the Leopold Museum Vienna is confronted with their own (ir)responsibility in establishing memory on Adolf Loos.

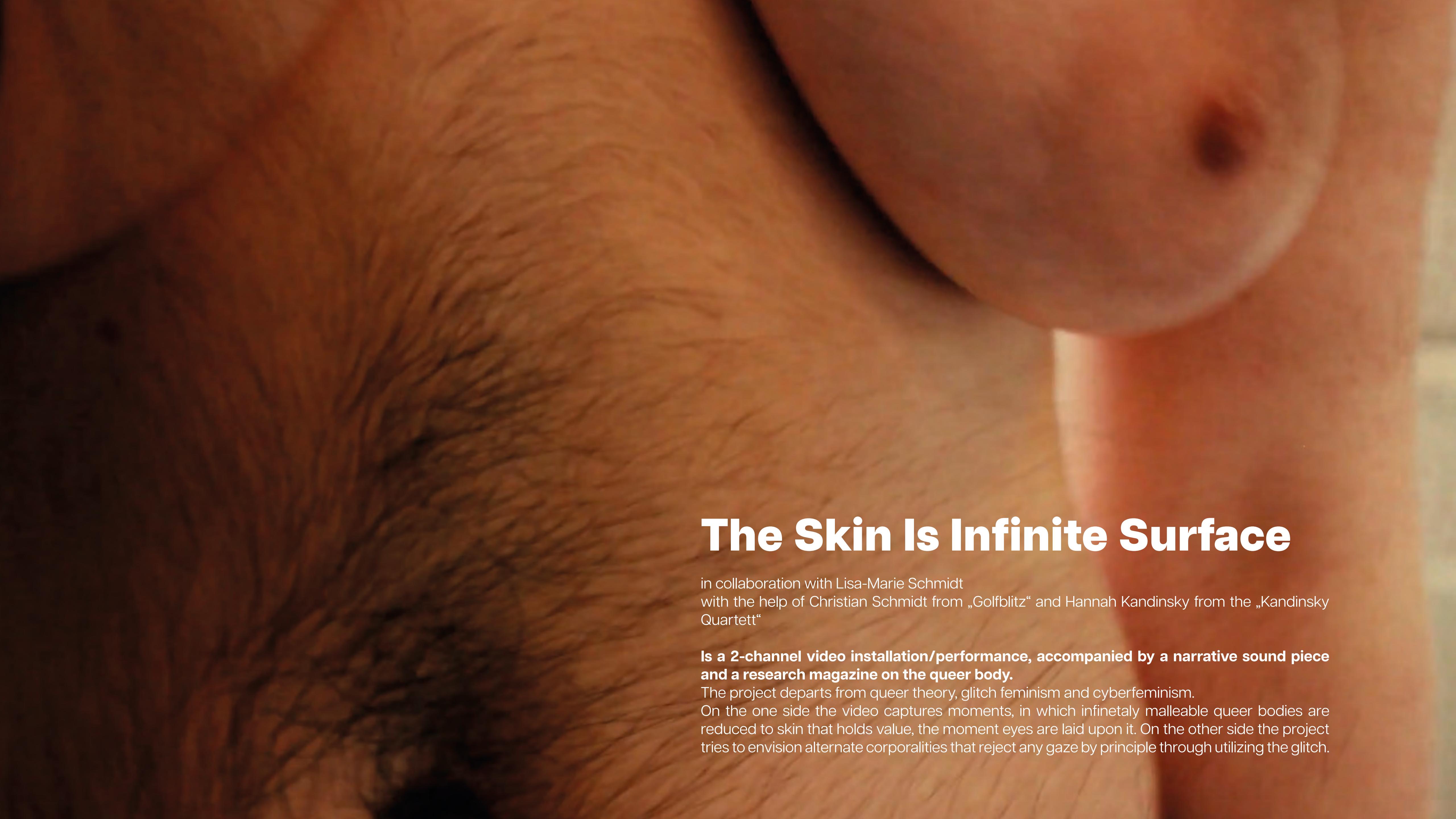
The video then follows four different pathways of what that confrontation looked like, three of which are fake, one of which is true.



This responsibility also includes a careful but deliberate handling of controversial works and their artists.



film presentation and panel talk  
photo: Jessica Rose Meiland



# The Skin Is Infinite Surface

in collaboration with Lisa-Marie Schmidt  
with the help of Christian Schmidt from „Golfblitz“ and Hannah Kandinsky from the „Kandinsky Quartett“

**Is a 2-channel video installation/performance, accompanied by a narrative sound piece and a research magazine on the queer body.**

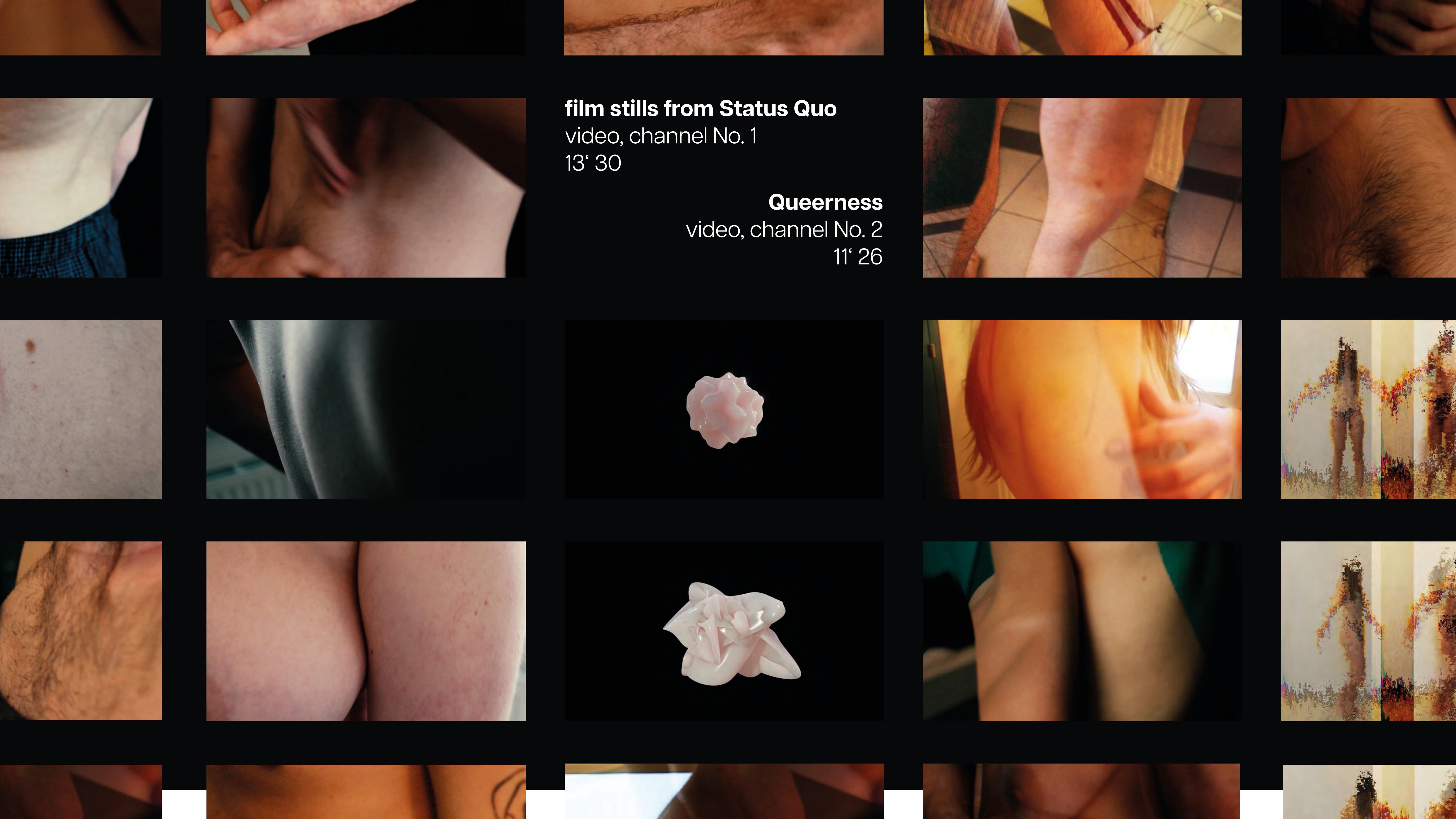
The project departs from queer theory, glitch feminism and cyberfeminism.  
On the one side the video captures moments, in which infinitely malleable queer bodies are reduced to skin that holds value, the moment eyes are laid upon it. On the other side the project tries to envision alternate corporalities that reject any gaze by principle through utilizing the glitch.



Installation and Performance at Brotfabrik Wien  
photo: Lukas Frank



Installation at Angewandte Festival  
photo: Jorit Aust



**film stills from Status Quo**

video, channel No. 1

13' 30

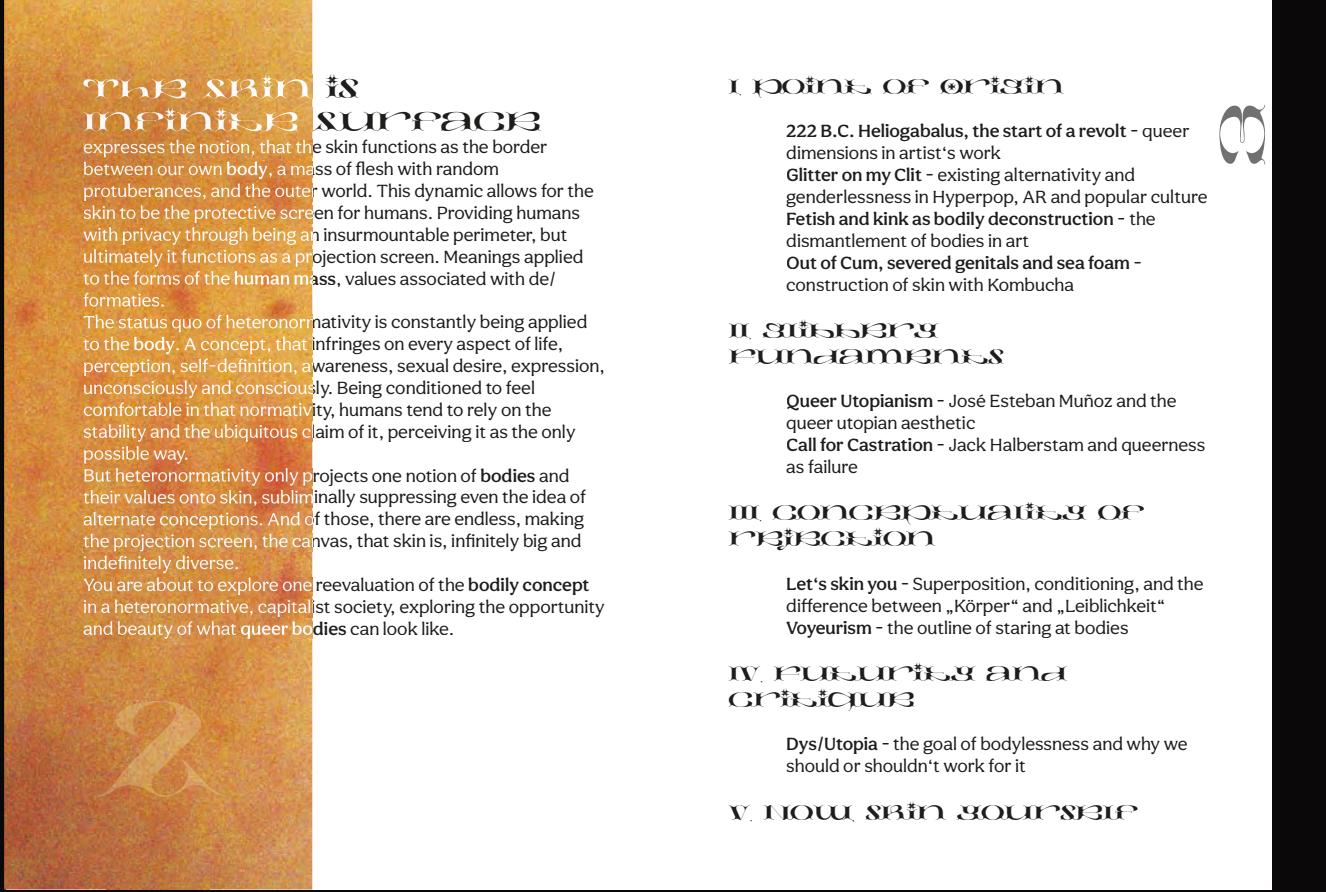
**Queerness**

video, channel No. 2

11' 26

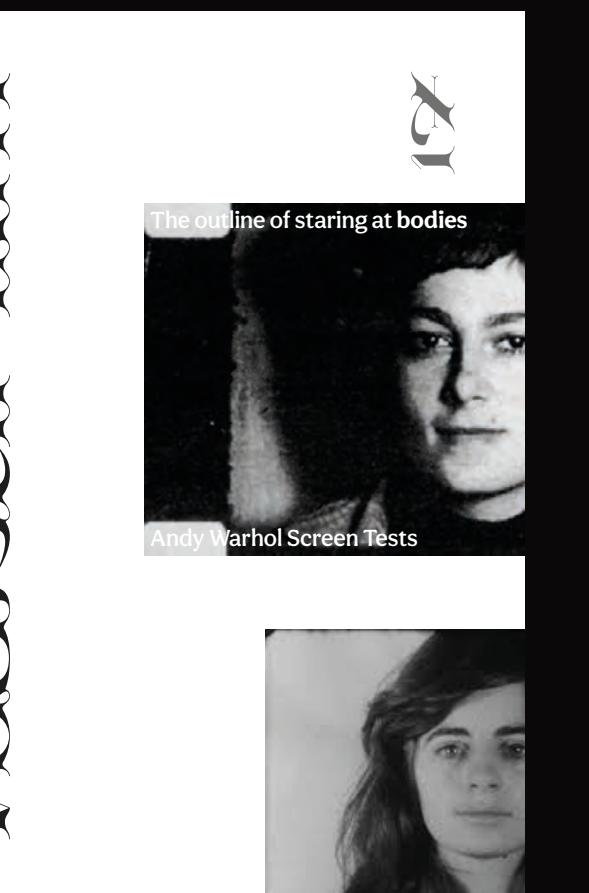
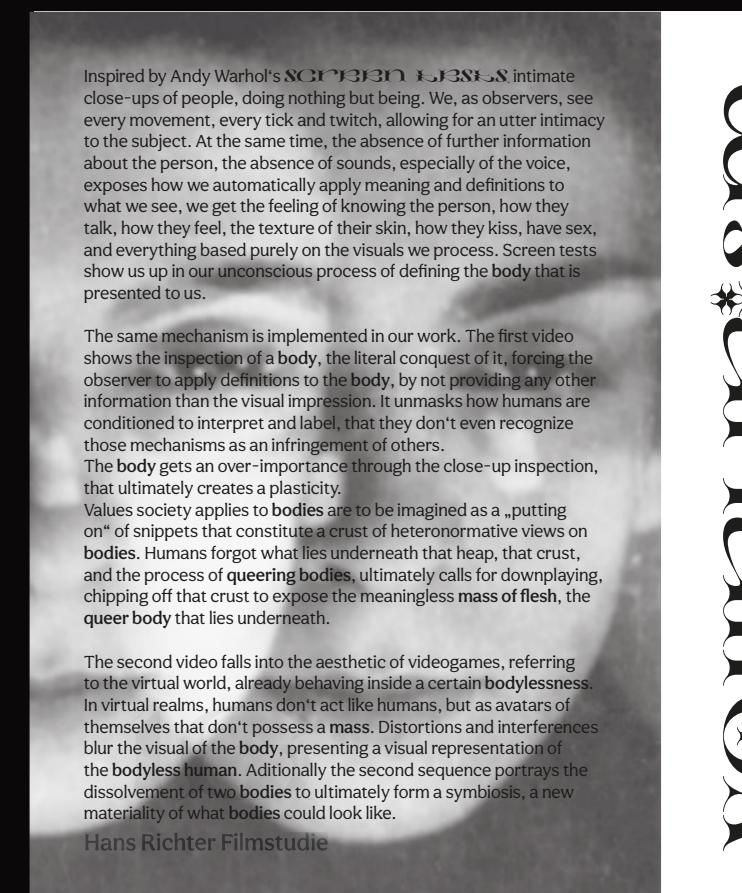
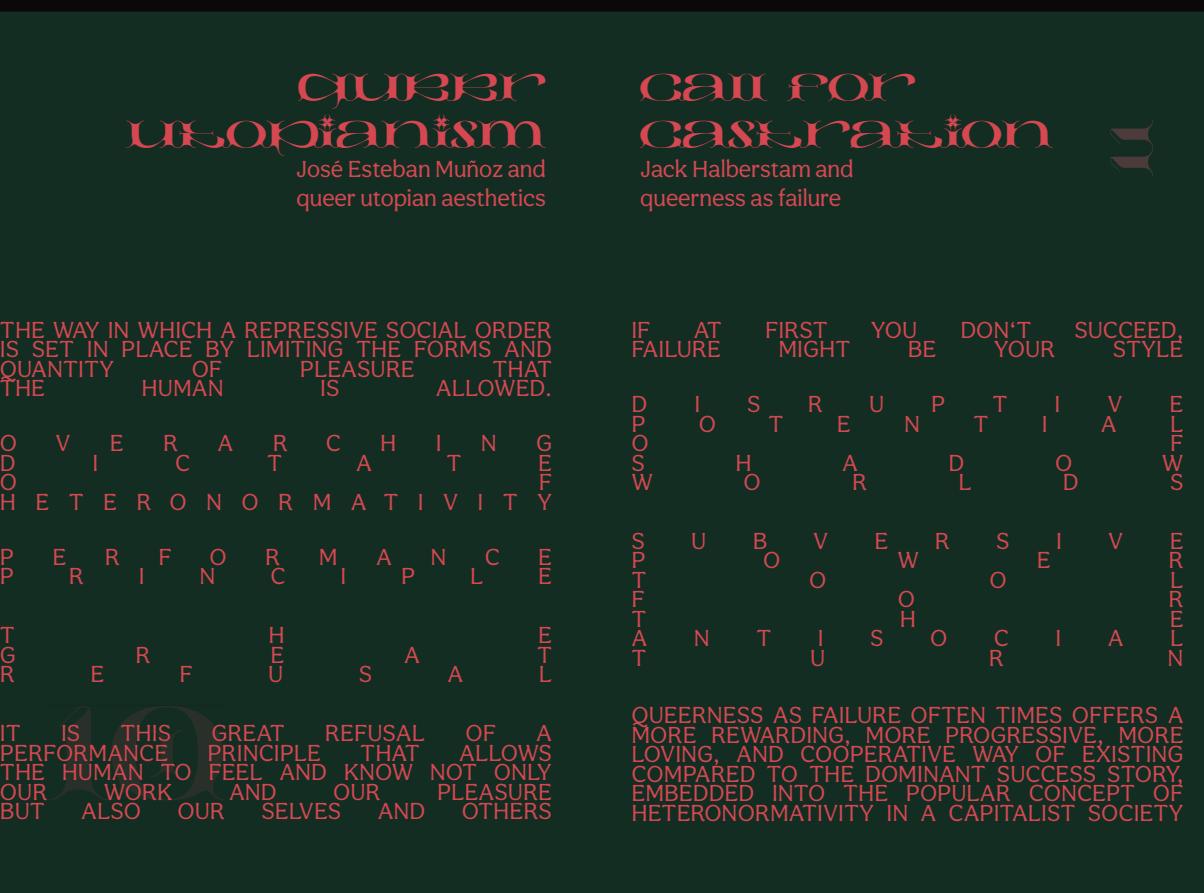


**Artificial Skin (Kombucha) I & 2**  
70\*50cm  
fine art prints on Hahnemühle paper



# THE SKIN IS INFINITE SURFACE

research zine and installation companion



# daddy's favourite: monsta energy



Spektakel 19 & 20. Mai 2023

5€ (freie Spende)

**daddy's favourite is a theater play/performance, that depicts the capitalist concept of energy with a toxic relationship.**

„The Russian war on Ukraine has catapulted the energy crisis to the center of social discourse. For a good year now, everyone has been talking about the energy crisis. Our electricity and gas bills are skyrocketing and we are seemingly at the mercy of the system.

Daddy's favorite: Monsta Energy: a fairytale is a theater evening that resists this dependence. It questions the historical development of the concept of energy and navigates between the pursuit of efficiency and growth and the everyday abysses, the physical and psychological consequences of a broken system. A visual-poetic negotiation of the questions of our time within the image of a toxic relationship.“

in collaboration with Selina Ferrari, Joëlle Gbeassor, and David Gees.  
with the help of David Eisner, Patrick Loibl, Lara Popp, and Laila Rosenbauer.



# We religiously believe in [E]nergy, just like money or god.

**4. The master norm**  
operates out of a power hierarchy and its function is to uphold that relationship.

**5. The domination of the master norm implies the existence of other potentialities kept in the dark.**

Economists model reality according to their beliefs and calculations. These models imply possibilities of *limitless growth and eternal progression* but are only partly connected to our everyday reality. There is no independent instance that could practice research within the field of economics. The story of the objective researcher is a fairytale.

Economists aren't scientists. They are storytellers telling the story of [E]nergy, efficiency, and growth to control and exploit labor power.

Because even reason itself is defined out of a power relationship. The hierarchy between the one who has the power to define reason and the one who does not will determine what is and what is not reason. Economists are artists whose job it is to model the [e]nergy according to the godlike stories they tell. Economists are the keepers of the master norm, one of the means to control and govern laboring bodies, the non-human and the earth. They tell the story of [E]nergy, efficiency, and growth to exploit labor power. They build walls, hiding [e]nergies and untold stories, non-institutional knowledge, behind them, where they are deemed to be unreasonable by the actors operating from the top of the hierarchy. For this reason, it has to define reason in opposition to itself and as a justification for its own existence as a dominant position. Thus, the master norm is always busy upholding those walls and rewriting its narrative of growth. The master norm is redirecting suspicion and anger towards symptoms in order to distract from the root; that all this bullshit is constructed.

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**3. The master norm is only visible through its effects, never its function**

The master norm was designed and takes on the role to obtain the current capitalist system (function).

In order to keep generating profit, in order to keep stimulating greed, and to uphold power relationships, in order for it to keep itself alive, it creates needs only the master norm itself can fulfill.

The most essential aspects for our survival are forced to depend on it:  
The generation of heat. The generation of electricity. Transport systems.

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It keeps our straitjacket firmly tightened behind our backs.  
Who put it on us in the first place?

Now, the master norm itself can never be directly observed, rather, it is only visible through its effects on its surrounding environment.

We see the effects of the master norm at work when looking at the oppression of most, the prosperity of a few and the labor exploitation of the 99%.

The world around us and ourselves are put to work, our [e]nergies are extracted and we are told we need to work in order to survive. It is the master norm's tight grip that makes sure we use the little air we have left for breathing to survive, so we stay exhausted and out of [e]nergy to assure that we never even dream of uniting our revolutionary forces to turn against it.

We might not notice it at first sight (or ever) when we spend hours scrolling on our phones to zone out, when we drink and stay out all night, when we go on vacation to get away from it all.

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## handbook against [E]nergy

research output and handbound art book  
for Daddy's favourite: Monsta Energy: a fairytale

But then we do see it so very clearly when it's 19°C degrees on New Years Eve, when the gas and electricity bills are so high we have to leave the house cold because we only afford to be able to pay for a bareable temperature in our flats and to afford illuminating our room in times of darkness and we feel it in our bodies when we are anxious and depressed and don't know how to handle it all, but are told to meditate every morning and to listen to self-affirmation mantras before going to bed.

The master norm itself is never directly visible, it can only be observed and felt through its effects on its surrounding environment, which results in all the -isms, crises, exhaustion.

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**The master norm is a master of disguise.**  
And one of its most powerful weapons is language.

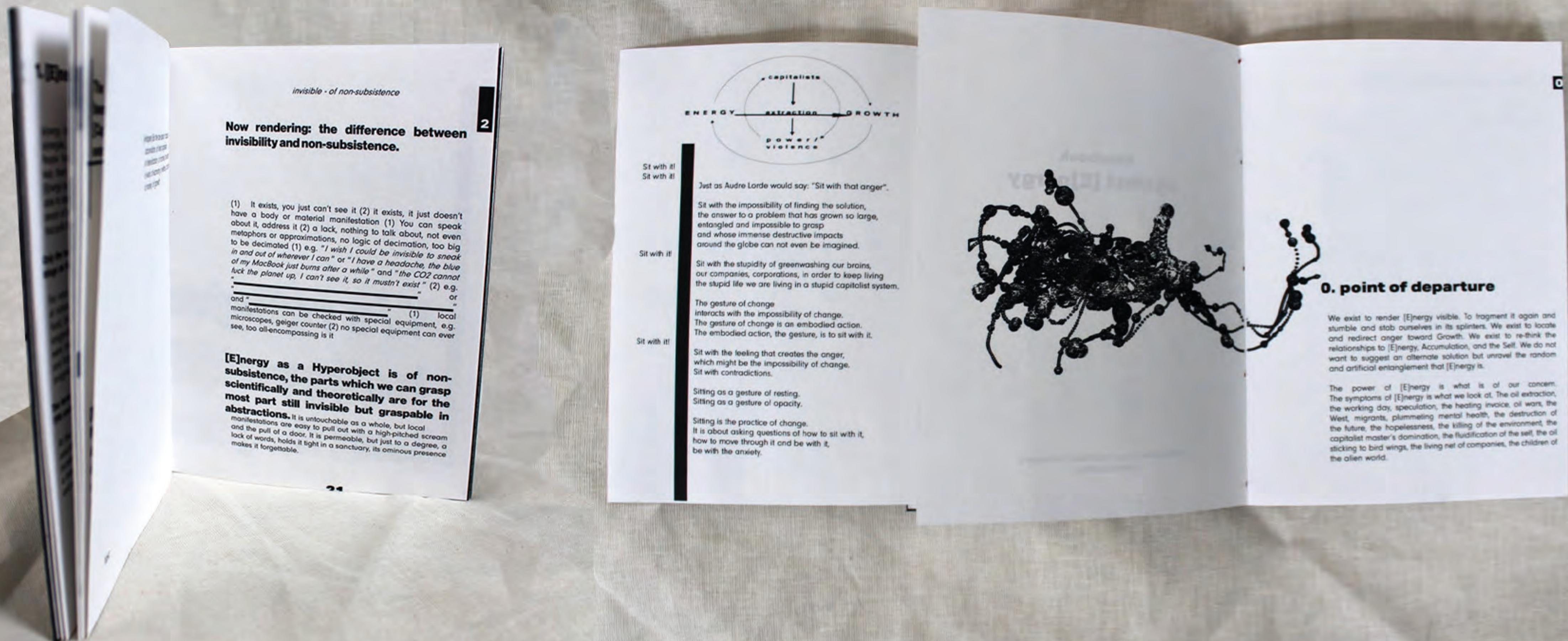
The term [e]nergy itself is not inherently violent. However, language has a tradition of being weaponized. Capitalism, aiming for more and more profit, has activated the term [E]nergy, idealizing and ideologizing "[E]nergy" for the goal of growth. The way we talk about [E]nergy today, especially during a so-called "[E]nergy Crisis" implies an inherent dependency on the capitalist's notion of [E]nergy. We religiously believe in [E]nergy, we are numb. The construction of a supposed "crisis" has been used to reinforce and to align to the Capitalist's notion of [E]nergy has taken away our ability to discuss various forms of [e]nergies, we blindly accept [E]nergy. And by accepting [E]nergy, we approve of all the violence tied to it. This misuse of the term [e]nergy disfigures all of the non-violent [e]nergies existing among us kept in the dark. Those must exist all around us and even within us. We are surrounded by them without ever knowing it.

We cannot name this hidden knowledge, but we can be sure of its existence due to its absence.

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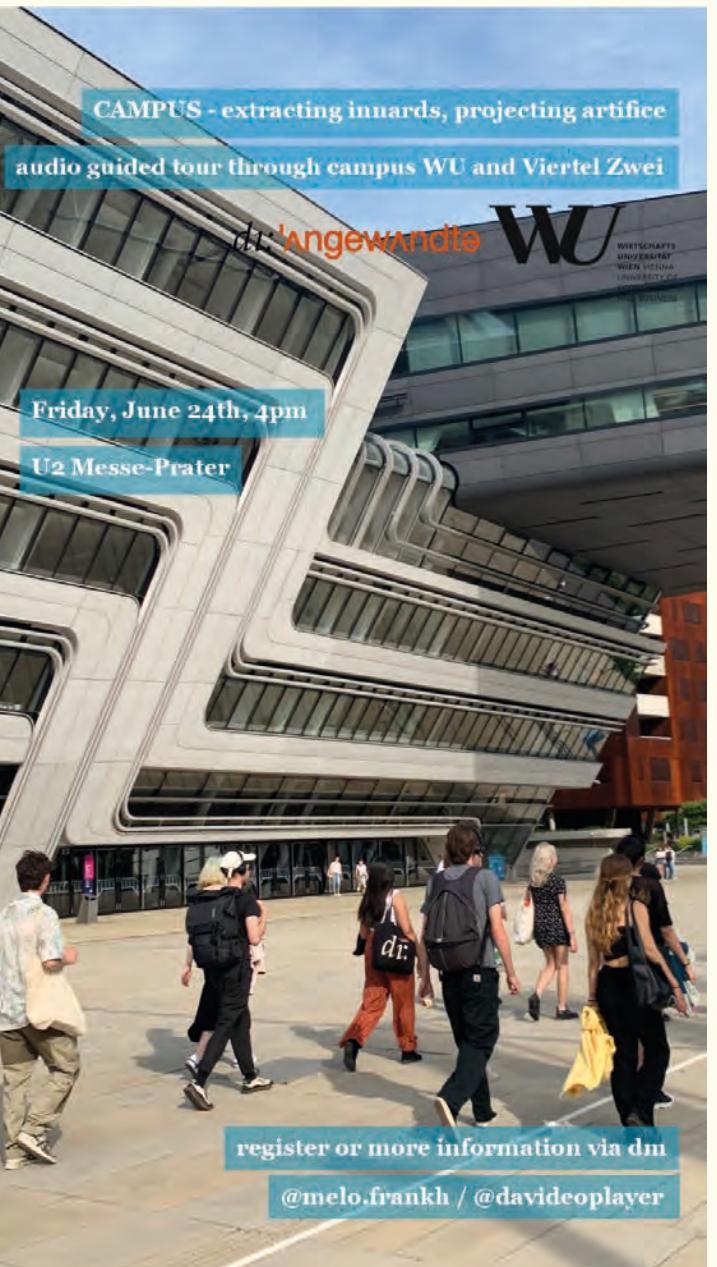
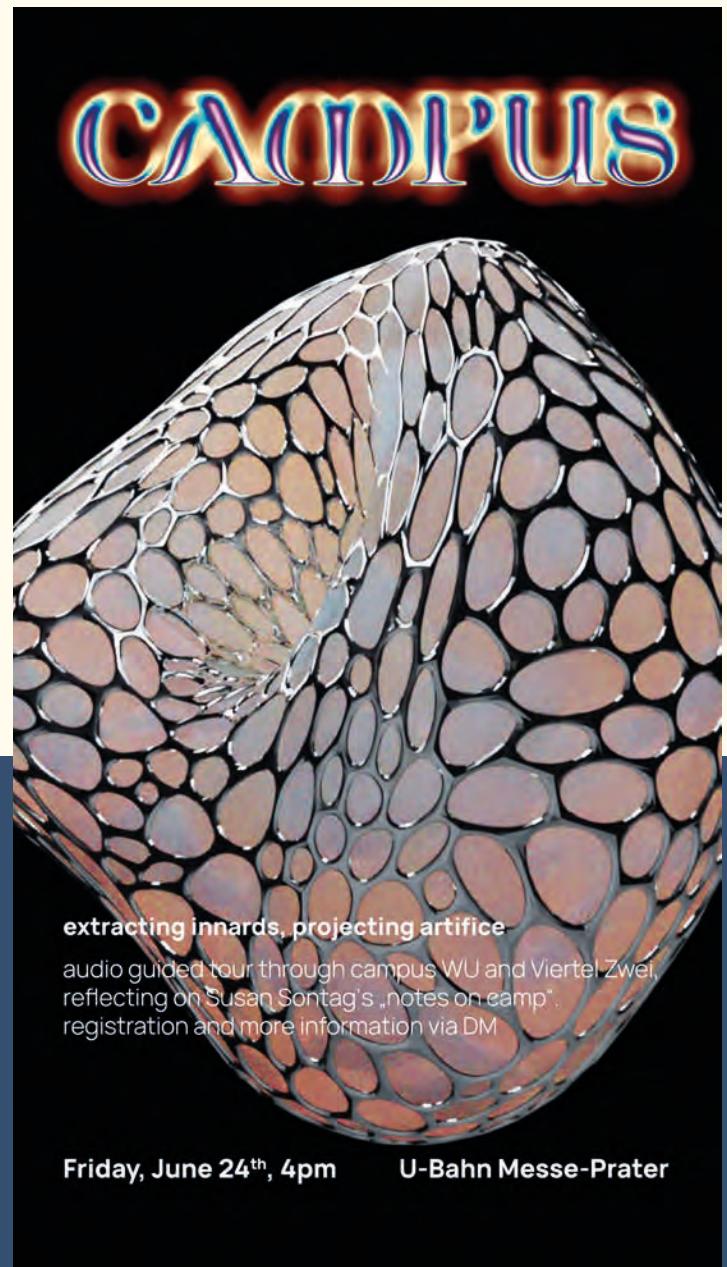
# CAMPUS (audio guide)

in collaboration with David Gees.  
photos by Lara Popp.

is a 40-minute long audio guided walk through the Campus of the Vienna University of Economics and Business reflecting on Camp.

The project departed from Susan Sontag's „Notes on Camp“ and posits the thesis that nothing is more campy than the neoliberal (start-up) jargon, aesthetic and extreme gentrification.

Within a couple of years the City of Vienna erected a new modern city quarter and university campus between the historic Prater (an enormous park and leisure area) and the Stuwerviertel (one of Vienna's most infamous „problematic“ quarters). The guide follows the history of this quarter and intertwines reality with fiction, while performing in and out-groups.





WU  
Gründungszentrum

Start-up  
Unterstützung

Innovation  
Community  
Workshops  
Studi preneurship  
Unterstützung  
Impact

Market  
Tutor  
Event  
Workshop

Gründung  
Unterstützung  
Impact

Workshops  
Start up  
Gründung  
Entre preneurship  
Impact

Unterstützung  
Impact  
Community  
Innovation



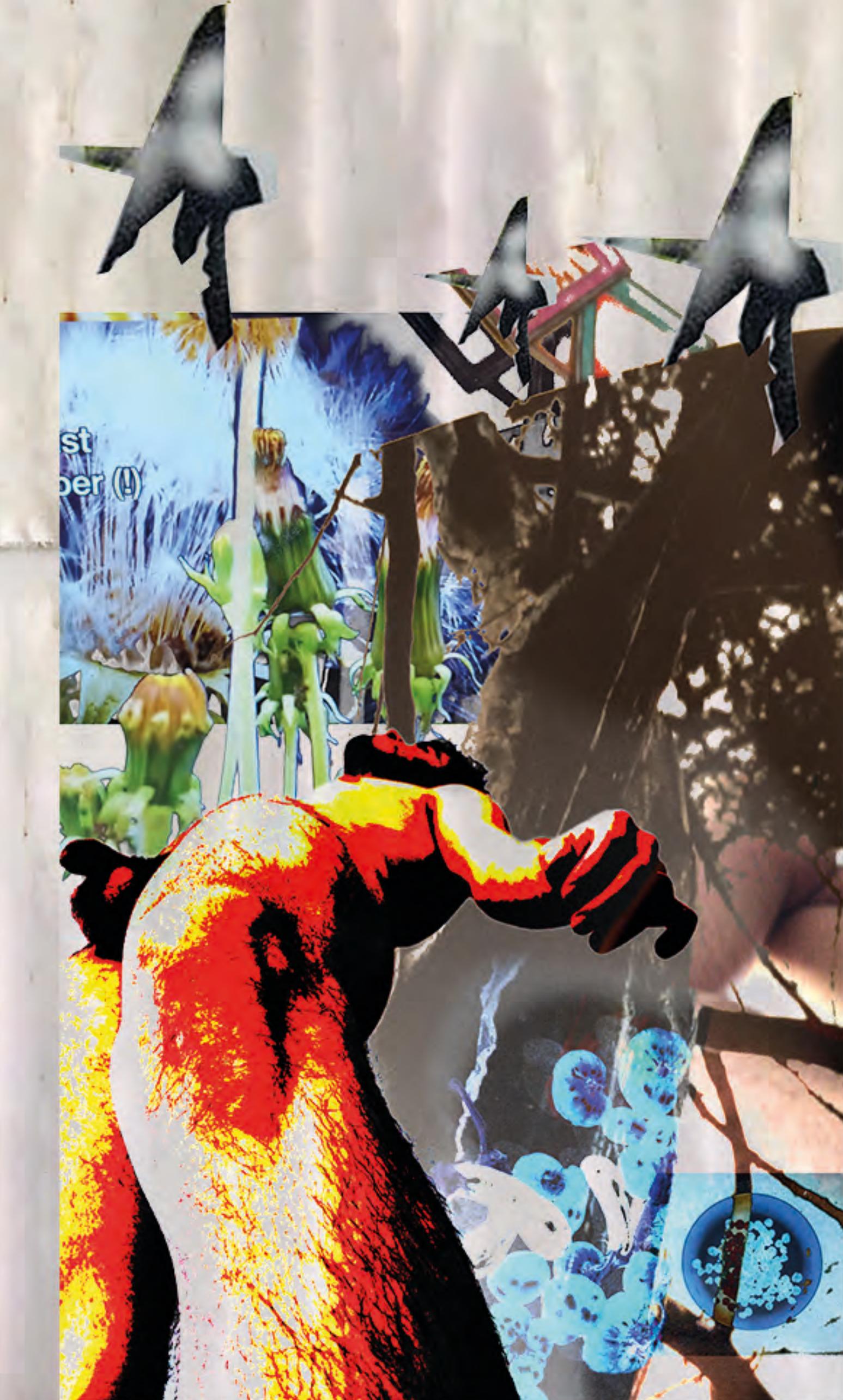
**Formbiss**

160cm\*80cm  
acrylic, coal, coffee and  
toothpaste on canvas



**Un/Being: Kink or Pissing Pitbull**

80cm \* 60cm  
acrylic, coal, coffee, bleach and  
toothpaste on canvas



**Joa**

160cm\*80cm  
digital collage  
to be painted still :)