

# THE SOUND OF LOSERS

Musical  
TQW studios  
150 minuets long  
2024

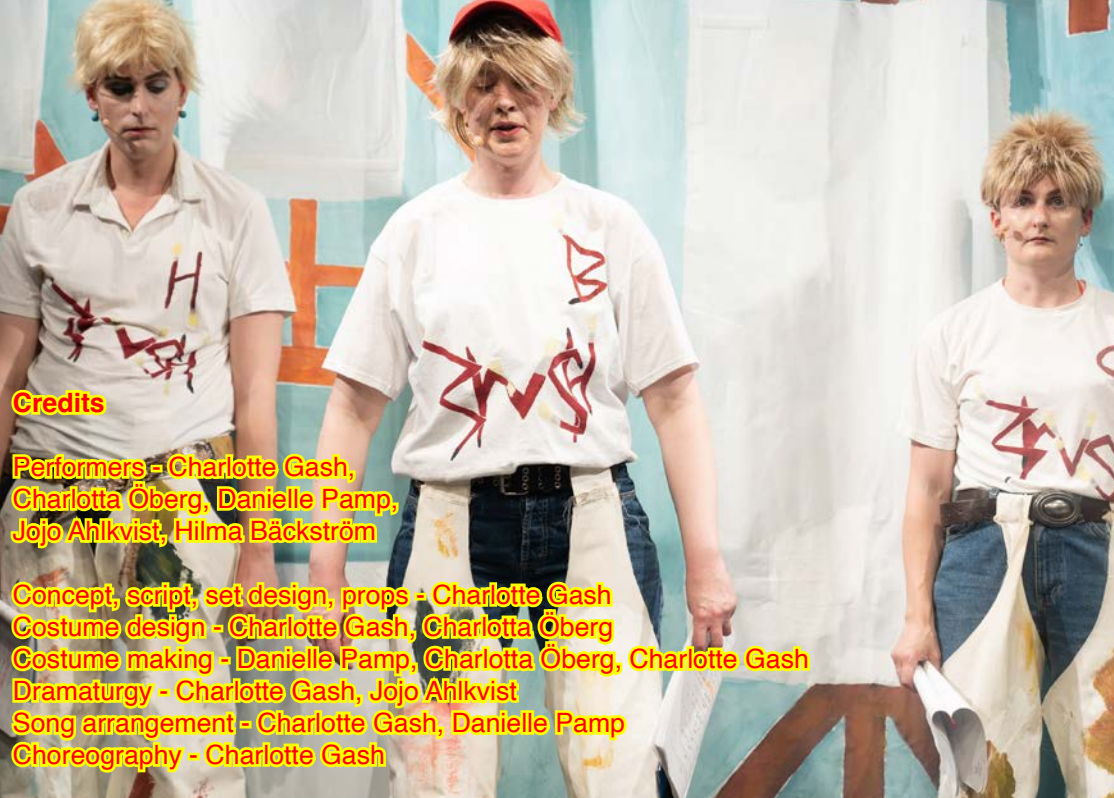
Set in the present-day within the art academy in Vienna, the performance class is sick and tired of sex-obsessed party maniac GASH. GASH's priorities are not in order, and after 25 years in the class, they're ready to kick her out. As punishment, THE PROFESSOR OF THE PERFORMANCE CLASS sends GASH over to the painting class to take over the professorship after hearing about the vacant position from the painters' landlord, 95-year-old FRAU SCHÖNE (an old friend from the 80s disco scene in Vienna). Since the painters' professor was fired, the Swedish students are depressed and dishevelled. Their paintings have grown bland and dull. FRAU SCHÖNE has kept them disciplined with severe control and threatens to evict them from the studio if they don't create good enough work that she can sell. But how will the painters get along with a performance artist as a professor...?

text - Carolina Nöbauer and Charlotte Gash



Charlotte Gash stages the existential crises of young artists as a DIY musical. With jazz hands, bad acting, tacky songs and a good sense of humour, *The Sound of Losers* brings you a story of expectations, dependencies, privilege, and failure.

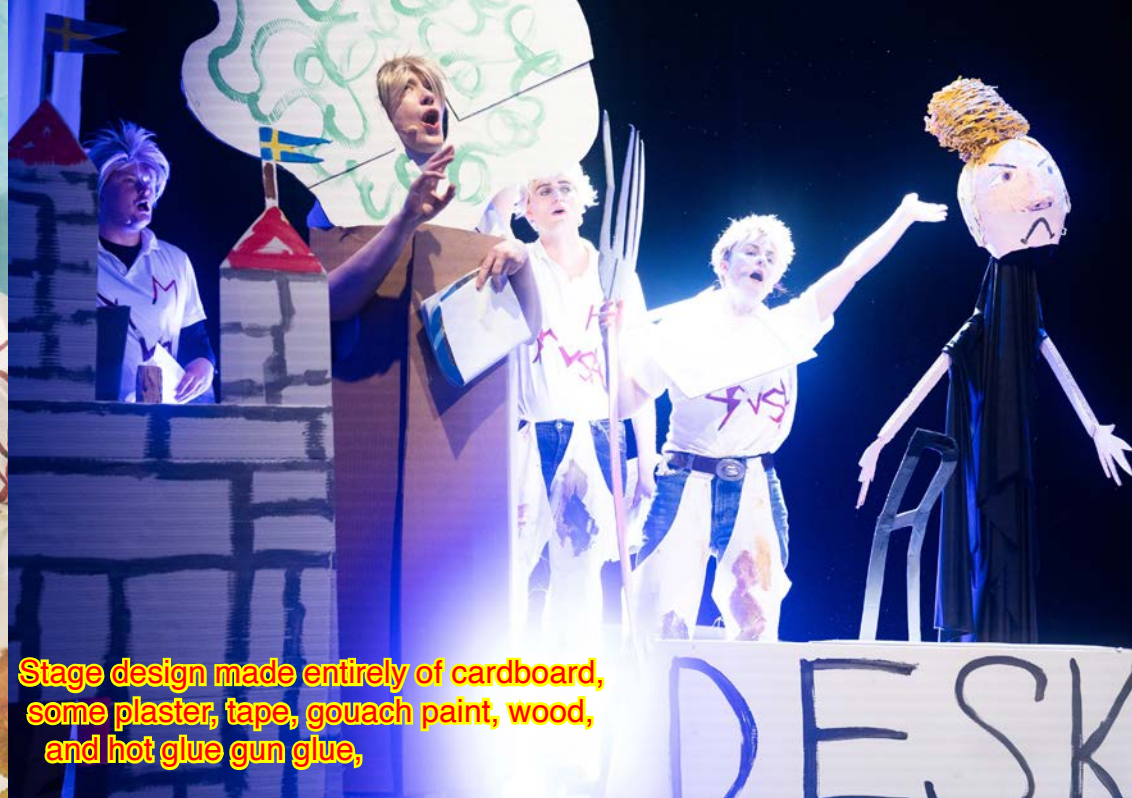
text by Carolina Nöbauer



**Credits**

Performers - Charlotte Gash, Charlotta Öberg, Danielle Pamp, Jojo Ahlkvist, Hilma Bäckström

Concept, script, set design, props - Charlotte Gash  
Costume design - Charlotte Gash, Charlotta Öberg  
Costume making - Danielle Pamp, Charlotta Öberg, Charlotte Gash  
Dramaturgy - Charlotte Gash, Jojo Ahlkvist  
Song arrangement - Charlotte Gash, Danielle Pamp  
Choreography - Charlotte Gash



Stage design made entirely of cardboard, some plaster, tape, gouach paint, wood, and hot glue gun glue,



7 Painted backdrops  
Gouache on non-flammable cotton canvas  
4x3m



*"A New Leaf," 113x118x350*

"Charlotte Gash is an artist and she doesn't have a car. She has many. And she's selling them... The Neuer Kunstverein Wien (NKW) and Salvatore Viviano (Where Are My Keys? Art Projects) are very happy to invite you to the opening of Gash Station. Opening on March 23, Gash Station will present a slick selection of brand new car models. You will find the perfect one for any occasion, the car that will provide a comfortable ride for every journey. Gash Station, powerful engines, smooth experiences."

Text by Salvatore Viviano - curator of GASH STATION

2023



*"Heartbreak," model car*



from left:

“*Ab Fab*,” 1.17x1.15x2.10

“*Only*,” 1.12x1.45x3.60

“*Little*,” 1.00x1.34x3.60

“*Heartbreak*,” 1.13x1.18x3.50

“*Four Weddings*,” 1.43x1.32x2.70

“*Postman Pat*,” 1.28x1.88x2.20

Mirroring the old car dealership Neuer Kunstverein Wien used to be, the car sculptures are placed in the positions as the real cars used to be. Each car is from a film or Tv show, the film or episode chosen with the relation to failure. The cars are characters themselves, being a key component in the scene. The references include *Absolutely Fabulous*, *Little Miss Sunshine*, *Only Falls and Horses*, *Postman Pat*, *Deathproof*, *Four Weddings and a Funeral*, and two of Elaine May’s films; *The Heartbreak Kid*, and *A New Leaf*. One car, *CHRISTINE*, is the car detached from failure. Each car has a model painted and made to mimic the car featured in the film, and a print describing the scene in which the car was referenced from. The film displayed is a mockumentary trailer for **GASH STATION**, made throughout the creation of the exhibition, a trailer for a comedic failed attempt at creating an exhibition.



## **CHRISTINE**

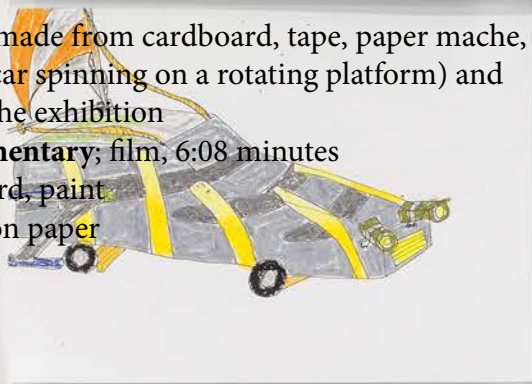
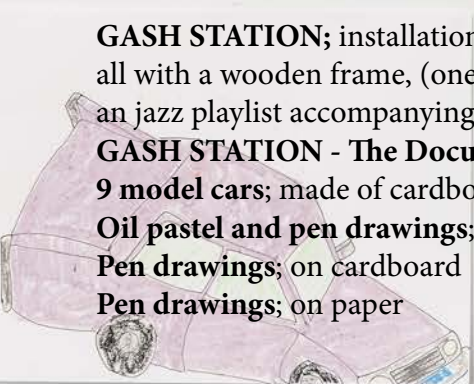
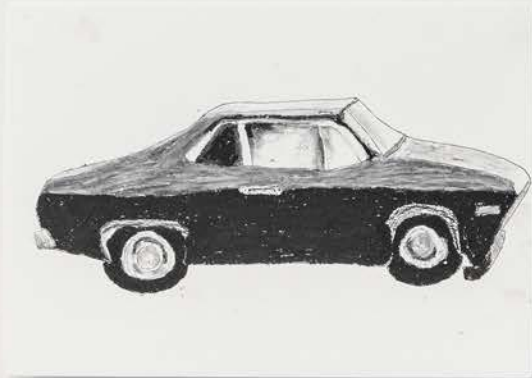
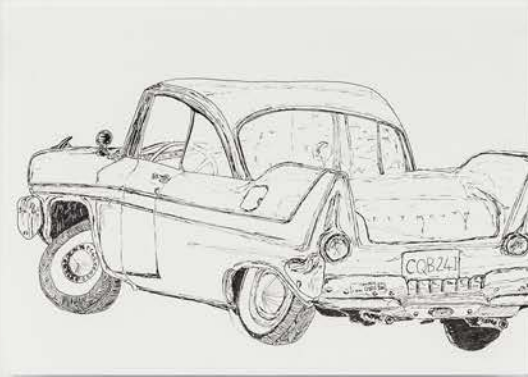
1968 Plymouth Fury

As seen in the movie *Christine* (1983), Buddy and his gang are attacked by Christine after they vandalize her. Christine targets three of the members at a gas station, which explodes during the process.

Starting at €5999,50



from left;  
 "CHRISTINE" (sculpture, 2.15x1.16x4.64)  
 "CHRISTINE" (print, front)  
 "CHRISTINE" (print, back)  
 "CHRISTINE" (model car)



**GASH STATION;** installation made from cardboard, tape, paper mache, all with a wooden frame, (one car spinning on a rotating platform) and an jazz playlist accompanying the exhibition

**GASH STATION - The Documentary;** film, 6:08 minutes

**9 model cars;** made of cardboard, paint

**Oil pastel and pen drawings;** on paper

**Pen drawings;** on cardboard

**Pen drawings;** on paper

still of installation  
*GASH STATION - The Documentary - trailer*

accompanied by  
*"Death Proof"* 1.30x3.30x95cm

from right,  
*"Four Weddings  
and a Funeral"*  
*"Only"*

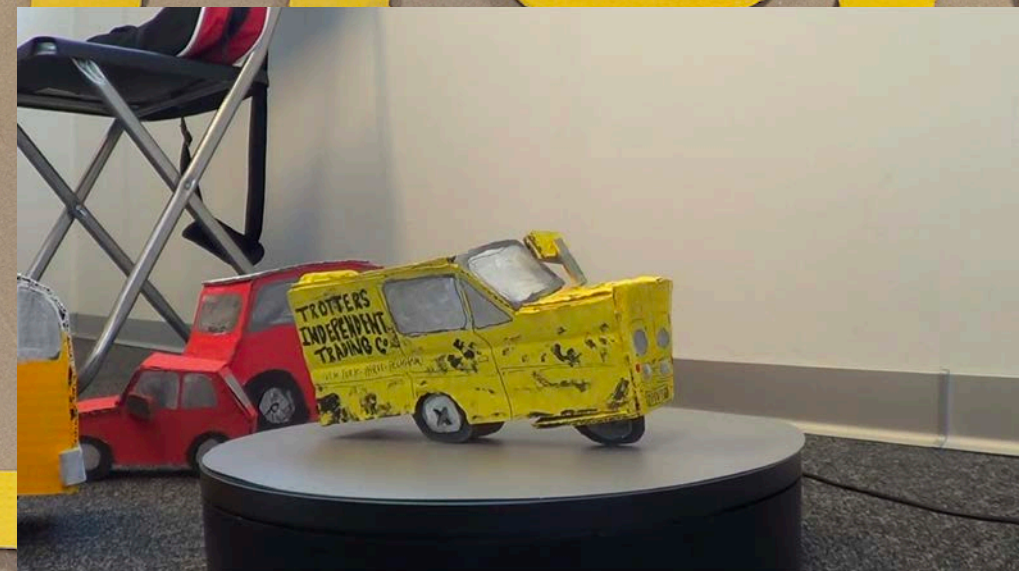
full installation shot

photos by Manuel Carreon Lopez

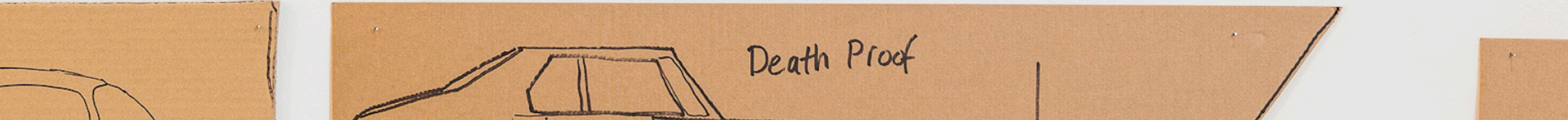




Stills from *GASH STATION - The Documentary - trailer*



Jackets from *GASH STATION*



Death Proof



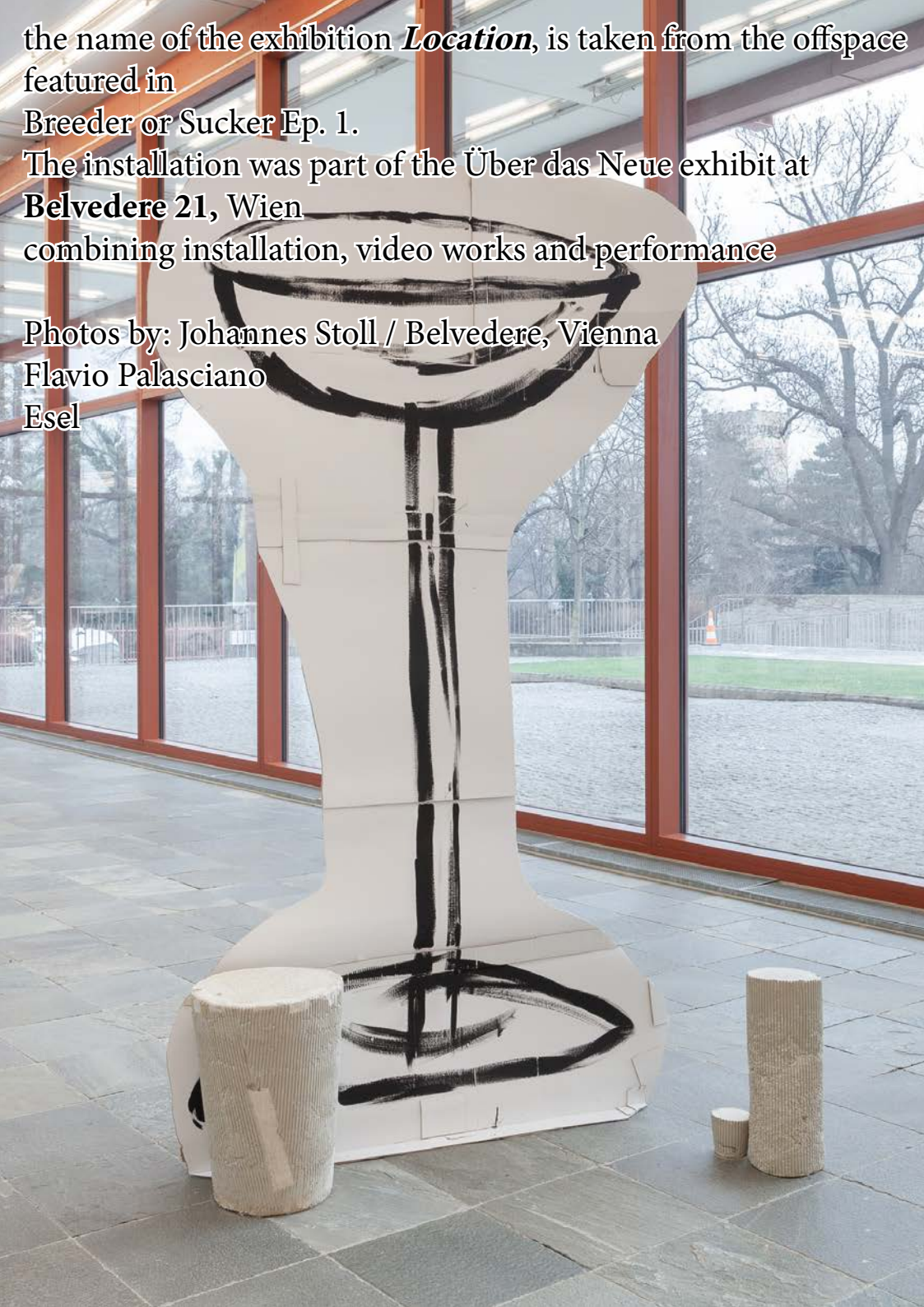
# “Location”



Belvedere 21

2023

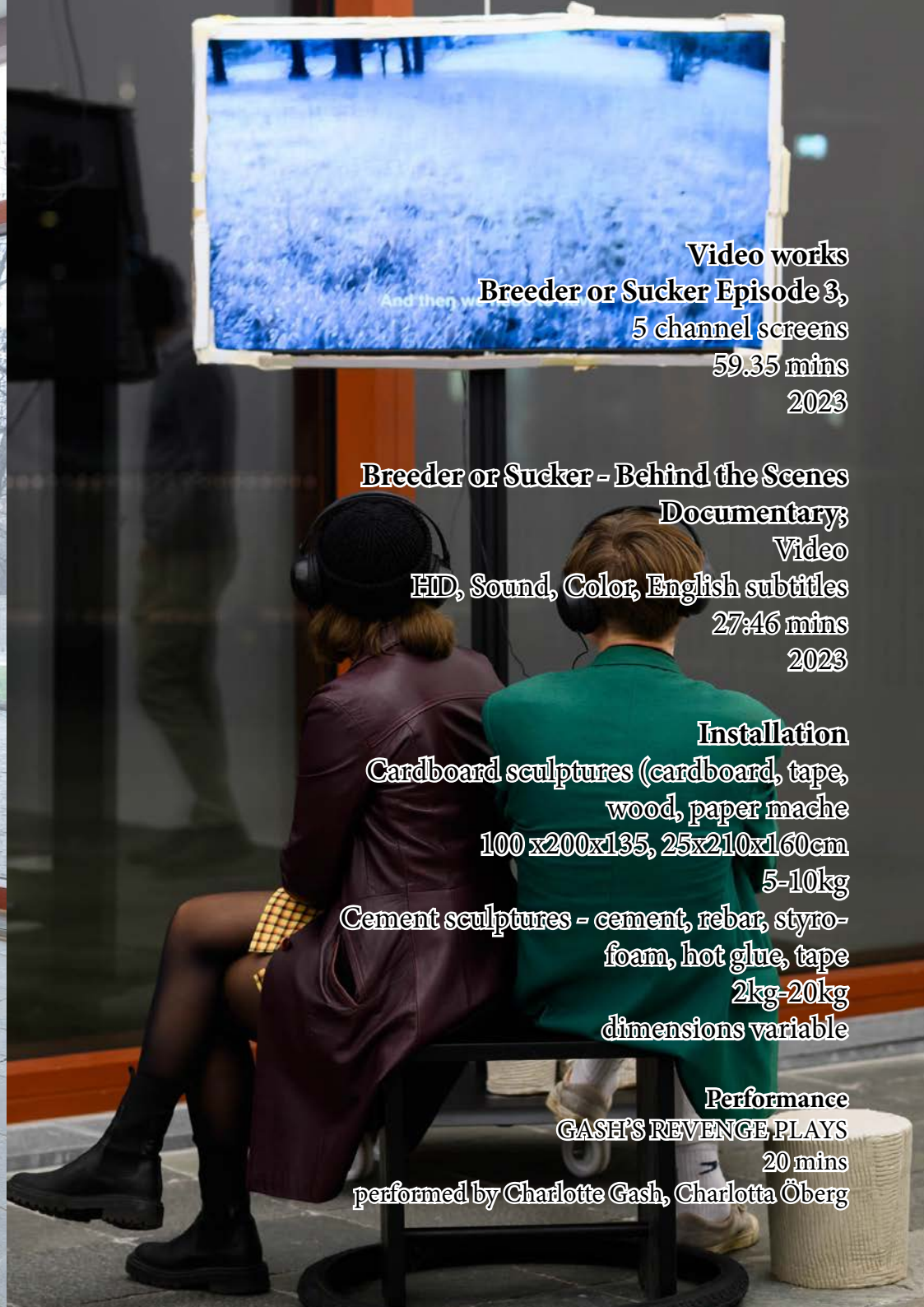




the name of the exhibition **Location**, is taken from the offspace featured in Breeder or Sucker Ep. 1.

The installation was part of the Über das Neue exhibit at **Belvedere 21, Wien** combining installation, video works and performance

Photos by: Johannes Stoll / Belvedere, Vienna  
Flavio Palasciano  
Esel



**Video works**  
**Breeder or Sucker Episode 3,**  
5 channel screens  
59.35 mins  
2023

**Breeder or Sucker - Behind the Scenes**  
**Documentary;**  
Video  
HD, Sound, Color, English subtitles  
27:46 mins  
2023

**Installation**  
Cardboard sculptures (cardboard, tape,  
wood, paper mache  
100 x200x135, 25x210x160cm  
5-10kg  
Cement sculptures - cement, rebar, styro-  
foam, hot glue, tape  
2kg-20kg  
dimensions variable

**Performance**  
**GASH'S REVENGE PLAYS**  
20 mins  
performed by Charlotte Gash, Charlotta Öberg

# BREEDER OR SUCKER THE TV SHOW

Breeder or Sucker is a series of semi autobiographic, comedic, feminist episodes, centering around an art school based narrative, following the lives and failures of art school students in Vienna. The scripts satirise situations of privilege and failure within the art scene, whilst unapologetically commenting on female sexuality — humorously criticising “the restrictive and reductive definition of what part is assigned to each person, whether homosexual or heterosexual...breeders or suckers. We dreamed of breaking through these boundaries. We just wanted to be people, detached from gender, or be all genders at once” (Wojnarowicz, 2006).” The viewer watches a group of people who are struggling to secure an education; to be offered exhibitions; and to get laid.

“Gash’s most recent series of videos and performances, ‘Breeder or Sucker’, is a delightfully self-indulgent portrayal of the middle-class art students (played by themselves), who cultivate the ‘non-productive attitude’ of simply ‘liv[ing] the social life of an artist.’ The plot follows the protagonist, Gash, as she struggles with various adversities, like writing art applications, being ignored by The-Guy-Charlotte-Likes, dealing with her mainsplaining, chauvinist gynaecologist, or confronting the villainous Art Bitch. While relying on parody and the ‘what-society-thinks-I-do’ kind of humour, the series doesn’t settle for simply reproducing the ironic distance, but delivers redeeming glimpses of authentic human connections that make the otherwise quirky characters relatable — in style of early mockumentaries such as ‘The Office’ and the like.

Unapologetically, Gash mixes feminist critique with humorous, pulp content and mocks widespread attempts at appearing smarter than one is by hitting certain intellectual markers of class, established largely by white male thinkers of the past century. ‘We both know you haven’t got a clue about them foreign films... your favourite show is still Friends’ quips the Intro song to ‘Breeder or Sucker’. In this respect, Gash’s work exhibits an ‘autotheoretical’ quality, one that is ‘personal-theoretical, incidental and gut-centered.’ By integrating philosophy and social criticism with autobiography, autotheory challenges the entrenched ideas of what counts as legitimately critical knowledge. This reading of Gash’s work appears to be reinforced by the appearance of Chris Kraus’ autotheoretical novel ‘I Love Dick’ in a scene from ‘Breeder or Sucker’ (uncoincidentally in the vicinity of an enormous dildo).

The fact that I could ‘binge’ Gash’s work with so much enjoyment gave me a reflective sense of relief. It felt like an invitation to abandon presuppositions about how art should be produced and consumed, embrace its humorous and erotic sides, and, for once, divorce ‘guilty’ from ‘pleasure’.

Alicja Melzacka, *Bingeworthy*; 5 stars

Text for *Kunsthalle Wien Prize 2022 catalogue*.



Stills from Breeder or Sucker : Episode 1



1. Josef Strau (2006), *The Non-Productive Attitude*.
2. Lauren Fournier (2021), *Autotheory as Feminist Practice in Art, Writing, and Criticism*.

# EP.3

Video  
HD  
Sound  
Color  
English subtitles

## 59:35 mins

2022

stills from Breeder or Sucker : Episode 3



*Breeder or Sucker - Episode 3 - "FOMO"*

*CHARLOTTE is hungover on the way to the performance class meeting. She gets off to a bad start with new student; YOUNG MAN. He gets angry when CHARLOTTE mistakes him for being homeless - not knowing he's a very famous performance artist. CHARLOTTE befriends new performance classmate, EYVONNE - who's they/them pronoun leads to a misunderstanding, when FRIEND 4 thinks CHARLOTTE is trying to bring loads of people to his party. CHARLOTTE and FRIEND 1 have a fight, and CHARLOTTE attempts to start filming Breeder or Sucker.*



Eh, I'm so hungover.

stills from Breeder or Sucker : Episode 3







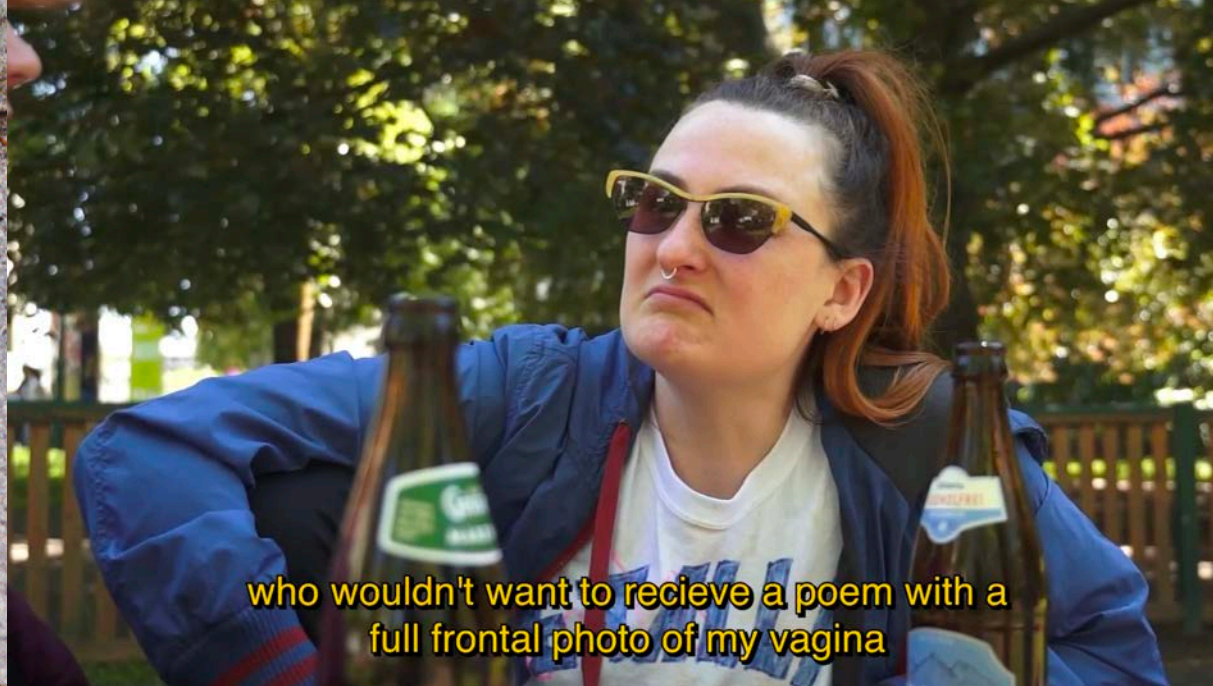
So I started eating cheese. Okay.

# EP.2

Video  
HD  
Sound  
Color  
English subtitles

## 42:54 mins

2022



who wouldn't want to receive a poem with a full frontal photo of my vagina

**Breeder or Sucker EP.2/10. "BABIES" CHARLOTTE is worried about getting old, and her constant drinking and going out habits aren't helping. Trying to understand the Austrian sexual health system leaves her feeling like a whore, revisiting her recent sexual history. CHARLOTTE still can't find the time to make work, and FRIEND 1 hasn't heard back from GUY FRIEND 1 LIKES since she sent him a photo of her vagina, and they go to a party to confront him. they go to a party to confront him.**

stills from Breeder or Sucker : Episode 2



"The walk of shame pill,"



who does Charlotte think she is?

# EP.1

Video  
HD

Sound  
Color

English subtitles

## 42:53 mins

2022

*Breeder or Sucker EP.1/10.*

*"HUMMUS"*

*CHARLOTTE is applying to win money and a solo show in a competition, so she no longer has to keep borrowing from her sister PHOEBE, but her drinking habits are making the creation of work and concentration very tough. GUY SHE LIKES is being his distant self. Her nemesis, ART BITCH is conveniently around every corner keeping tabs on whatever art funding and fuck buddy she can get her hands on, and CHARLOTTE see's an oppotunity for sabotage, suggesting to FRIEND 3 to try anal after a first date.*

title page for scene "6 out of 10" from Breeder or Sucker : Episode 1



stills from Breeder or Sucker : Episode 1



but it's just so hard to make work hungover



I GO STRAIGHT FOR THE COCK!



because hummus is very important for the future of feminist art"

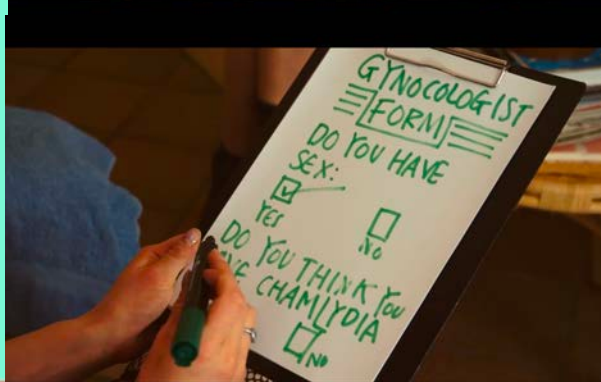


I got the show! I WON!  
I got the MONIES!!

stills from Breeder or Sucker : Episode 2



Wait...you ARE on the pill...right?



You can't get STD from your HUSBAND



I was slut shamed at the doctors, so I thought wearing loads of clothes would help

# Tunnel of Inclusion - Kunsthalle Prize Award 2022

## Transport Van;

Impregnated cardboard, gauche paint paper mache, tape

3kg

Dimensions variable

Imitation of the Kunsthalle Wien transport van, and the works of the other artists in the prize exhibition

## Award Ceremony - performance

15 minutes

Performance

Directly after the opening ceremony held by KHW, the performance seamlessly began with no knowledge from the audience or other participants of the exhibition. The curators of the KHW exhibition continued their speeches, tying in the prize award for the fake exhibition, Tunnel of Inclusion, it involved curators Pietermel Veermoortel, Astrid Peterle, and Hannah Marynissen, as well as fictional characters, DIRECTOR OF INSTITUTION 2, Nataša Ilić, ART BICTH Julija Zaharijević, FIRE BRIGADE PERSON Jojo Ahlqvist, and THE POLICE Charlotte Öberg, and Pål Rees.

The performance included props - a melted ice sculpture on a cardboard pedestal, a "firework" sign, made from cardboard and candles, spelling "tunnel of inclusion."

## Behind the Scenes Documentary;

### Tunnel of Inclusion

Video

HD, Sound, Color, English subtitles

28:58 mins

CURATOR (as seen in Breeder or Sucker Ep.1) hires a film crew to document her first institutional exhibition as curator. Using the exhibition, "Unfreezing the Scene, Kunsthalle prize award exhibition as a backdrop, the documentary follows the CURATOR, CHARLOTTE and ARTISTS as they try and put up the exhibiton, Tunnel of Inclusion. I used the real Kunsthalle curators and team, along with the artists in the exhibition, to act in the documentary.

## Episode 3 Preview | Breeder or Sucker |

### Gash Productions;

Trailer

2:20 minutes

On view at Kunsthalle Karlsplatz.

Photos by Klaus Pichler

2023



Charlotte Gash combines imagination with her own personal experiences of the art world, to create narratives and counter-narratives that open up discussions around working as a contemporary artist. Her ongoing series Breeder or Sucker continues her exploration of privilege and failure in the art system, cameoing the artist alongside a cast of recurring characters, including her art nemesis ART BITCH. Her latest work, Tunnel of Inclusion is a mockumentary style persiflage of installing a prize exhibition showcasing the young Austrian art scene...sounds familiar. Always using humor and satire, Gash opens up conversations on stereotypical images of the artist, the impossibilities of administration and bureaucracy in which art institutions are embedded, allowing for the many ideas of the artist to circulate nevertheless.

Text by Hannah Marynissen, KHW

The film project Tunnel of Inclusion's final scenes were filmed during the opening of The Kunsthalle Prize Award Exhibition, Unfreezing the Scene. The lines between fiction and reality were surely blurred, as the ceremony switched from the official ceremony to the Tunnel of Inclusion's prize-giving, held by none other than the curators and assistant curators (Pieterl, Astrid, and Hannah), transitioning from the curators of the Kunsthalle prize to their characters in Tunnel of Inclusion. The award ceremony was hijacked into a performance, firstly by the "ice sculpture" award melting, and just as ART BITCH was named the winner of the prize, she was freed from the van by THE POLICE, which CHARLOTTE had locked her in before the ceremony to make sure she'd miss it. ART BITCH was able to escape and, fleeing from the grips of THE POLICE, ran up on stage. ART BITCH was then quickly arrested, and the ceremony attempted to continue with its planned firework display, which THE FIRE BRIGADE PERSON quickly shut down. The ceremony ended, and the opening of Unfreezing the Scene commenced.

Below:  
Installation shots of the exhibition Tunnel of Inclusion.  
Stills from the performance at the opening ceremony.

Photos by eSel and David Avazzadeh









Stills from: Tunnel of Inclusion - Behind the Scenes Documentary



# GASS'S



# REVENGE PLAYS

A collection of 17 short humorous, feminist stories, in the form of scripts, poems, and stories. from 2019-2023. Using earnestness and irreverence, the stories and plays satirise everyday conversations, situations and occurrences, and discuss relationships, interactions, ultimately ending in failure.

Images; a selection of GASS'S REVENGE PLAYS being performed at the Kaldescope Film Festival 2023

Photos by Peter Griesser

and Belvedere 21 opening of the Über das neue / on the new; Part 3, 2023

Photos by Sel Joanna Pianka





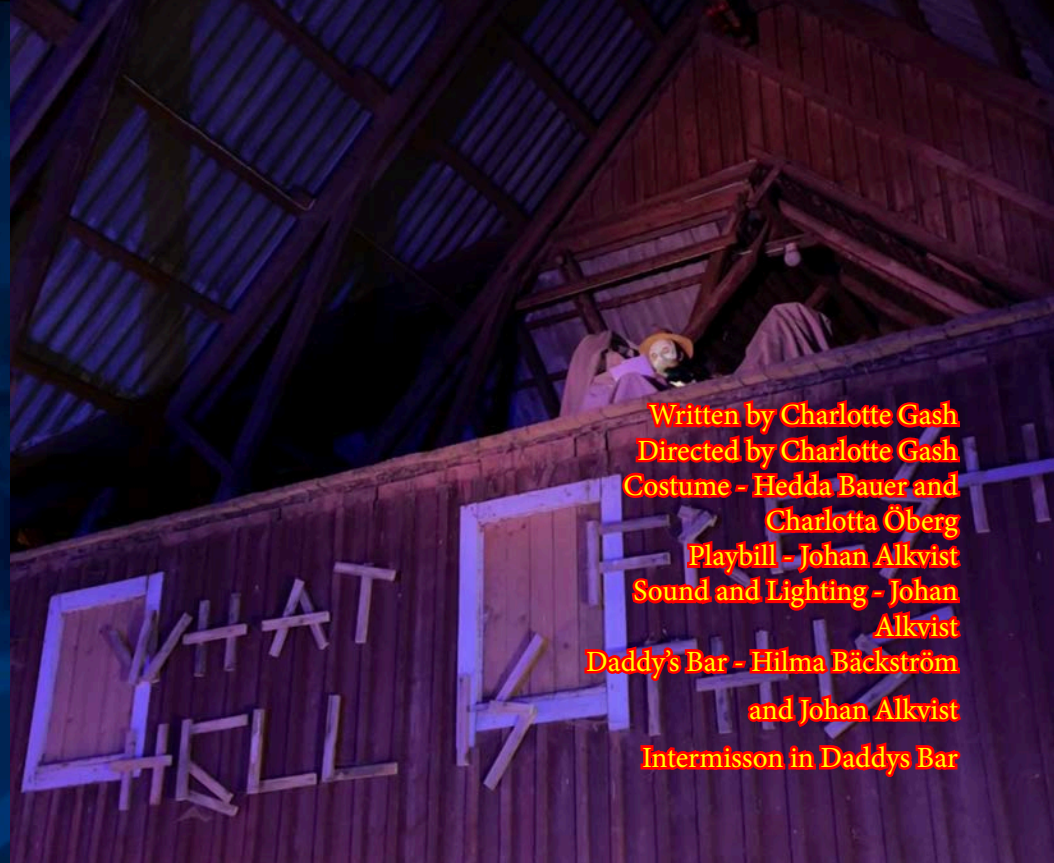
# **DONDA**

**(little eddie investigates)**

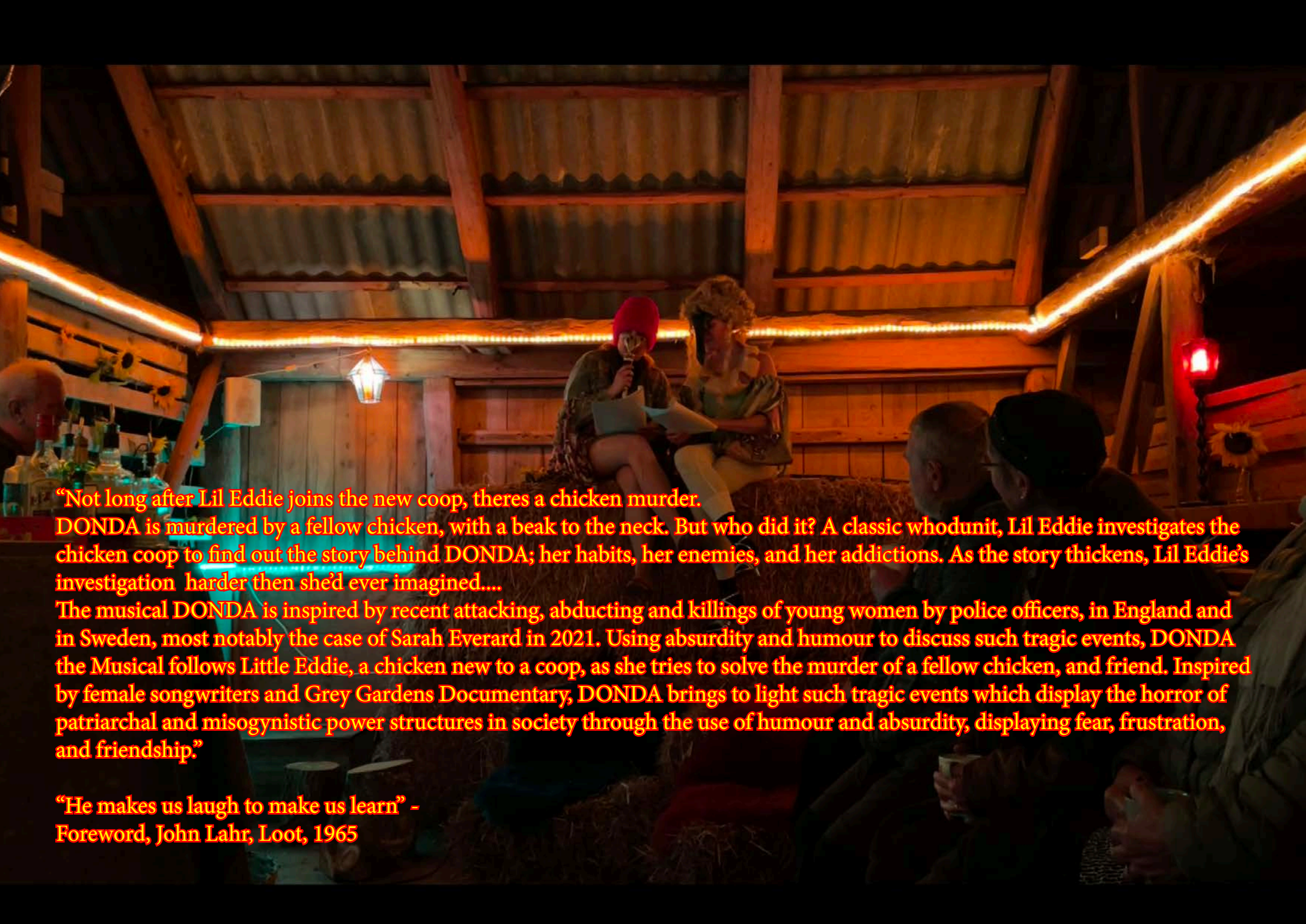
## **THE MUSICAL**

**2021**  
**PHOTOS BY MALTJE JOHNSEN**  
**150 mins long**





Written by Charlotte Gash  
Directed by Charlotte Gash  
Costume - Hedda Bauer and  
Charlotta Öberg  
Playbill - Johan Alkvist  
Sound and Lighting - Johan  
Alkvist  
Daddy's Bar - Hilma Bäckström  
and Johan Alkvist  
Intermission in Daddys Bar



**“Not long after Lil Eddie joins the new coop, theres a chicken murder. DONDA is murdered by a fellow chicken, with a beak to the neck. But who did it? A classic whodunit, Lil Eddie investigates the chicken coop to find out the story behind DONDA; her habits, her enemies, and her addictions. As the story thickens, Lil Eddie’s investigation harder then she’d ever imagined....**

**The musical DONDA is inspired by recent attacking, abducting and killings of young women by police officers, in England and in Sweden, most notably the case of Sarah Everard in 2021. Using absurdity and humour to discuss such tragic events, DONDA the Musical follows Little Eddie, a chicken new to a coop, as she tries to solve the murder of a fellow chicken, and friend. Inspired by female songwriters and Grey Gardens Documentary, DONDA brings to light such tragic events which display the horror of patriarchal and misogynistic power structures in society through the use of humour and absurdity, displaying fear, frustration, and friendship.”**

**“He makes us laugh to make us learn” -  
Foreword, John Lahr, Loot, 1965**

The musical was written and constructed within a week, and then performed for the neighbours and people within the community.



Feat.  
Johan Alkvist as DUCK  
Charlotte Gash as LITTLE EDDIE  
Charlotta Öberg as DESNUDA  
Olof Jonsson as COCO  
Hilma Bäckström and Johan Alkvist as THE CHOIR  
Charlotta Öberg as SISSY  
Hedda Bauer as SERIO  
Charlotta Öberg as HODINI  
Johan Alkvist as BOLLA  
Charlotta Öberg as YELLOW VEST  
Kenneth Constance Loe and Hanna Kučera as THE VELLOW VESTS



# NOTHING TO EAT. AGAIN

2022  
Photos by Falvio Palasciano  
Dimensions varied







# NOTHING TO EAT. AGAIN

consisting of a life-sized cardboard installation, 2 films screened within the installation. The installation was used as a set for 2 performances, *NOTHING TO EAT, AGAIN*, and *Come On In*.

The installation is a replica of a residency studio apartment I lived in as part of the Letner und Lemberger in Wien, in 2022, and is a 4x5 meter cardboard "house," accompanied by a "spill the beans" roof.

I would have made my diploma in the studio located at this residency, had I not been evicted for having too many people visiting the apartment.

Aligning with the rest of my work, *NOTHING TO EAT. AGAIN* comments on failure, mimicking the residency studio apartment I would have made my diploma in had I not been evicted. The 4x5m house, in its entirety made from cardboard, is an exact replica of the studio; being presented as theatre - through the installation being both a stage, and an auditorium - where the viewer can sit inside and watch *Breeder or Sucker*; Episode 1+2, films which are mimicking real life, and aspects of failure within.

Installation;

4mx3mx5.5m, dimensions vary, cardboard, paper mache, plaster, paint, tape, hot glue, string, latex, projection screen, speakers, projector

Films;

Projected, speakers, colour, HD

*Breeder or Sucker*; Episode 1 (44 minutes and 56 minutes)

*Breeder or Sucker*; Episode 2 (44 minutes and 46 minutes)

Performance;

Live performance of a scene taken from the film *Breeder or Sucker* Episode 2; "Nothing to eat. Again," - 10 mins

Live performance of the exhibition text, "Come on in." - 10 mins

Texts;

come on in (script)

nothing to eat, again (script)

smack the pretzel (exhibition text from the fake opening in *Breeder or Sucker*, Episode 2)



Photos by Flavio Palasciano

Stills from performance; *Nothing to eat, again*



Stills from performance; *Come On In*



# BREEDER OR SUCKER THE PLAY

*Breeder or Sucker* is a performance in the style of a play, which follows art students finding openings; drugs and relationships. The performance is about an hour and a half long. The documentation is executed in the form of photo documentation, and a video in the style of a movie trailer. Originating as a script, the characters perform with the text whilst interacting with the cardboard and plaster stage design. The narrative follows Charlotte and her friends attend openings, discuss art, texts, and sex. The characters discuss typical topics that white middle class art students would, and later sexual encounters. Gash uses a humorous approach to highlight situations of dominance and power between the sexes, most notably in the "Orgasm Support Groups." Inspired by the artists personal experiences, *Breeder or Sucker* attempts to satirise

2019

cardboard, plaster, paint, scripts, prints, painted canvas, chord organ,

Photos by Freja Gothe

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2019

cardboard, plaster, paint, scripts, prints, painted canvas, chord organ,

Photos by Freja Gothe





**PARTICIPANT 3**  
and were having sex, and I'm about to come. Then, after he comes, he just rolls over. And I'm lying there like, IM NOT DONE YET!

**HEAD OF THE ORGASM SUPPORT GROUP**  
unacceptable! Since when did a quickie turn into hand replacement!! WHERE'S YOUR ORGASM!

*EVERYONE claps their hands once simultaneously*

**EVERYONE**  
WHERE'S OUR ORGASM!

**HEAD OF THE ORGASM SUPPORT GROUP**  
what a prick!

**PARTICIPANT 3**  
I know! And when I ask him, you know, 'where's my orgasm?!' He replies, 'ahh, but I'm tired now, maybe later..?' To which, like you,

*Indicates to CHARLOTTE*

I also said 'It upsets me that you don't think my orgasm is as important as yours, and that it doesn't matter!'

**CHARLOTTE**  
GOOD! What did he say!

**PARTICIPANT 3**  
and he says, 'I do think its important, in fact, I think your orgasm is more important than mine...' And then went back to sleep!

*EVERYONE LAUGHS*

**HEAD OF THE ORGASM SUPPORT GROUP**  
BULLSHIT!

*EVERYONE claps their hands once simultaneously*

**EVERYONE**  
BULLSHIT!

**HEAD OF THE ORGASM SUPPORT GROUP**  
what did you do then!

**PARTICIPANT 3**



## I ALMOST CAME

**PARTICIPANT 1**

so, this time, I almost came!

**HEAD OF THE ORGASM SUPPORT GROUP**

did you hear that guys, ALMOST CAME!

*EVERYONE claps their hands once simultaneously*

**EVERYONE**  
ALMOST CAME!

**HEAD OF THE ORGASM SUPPORT GROUP**

that's amazing, such an improvement from last week, thank you for sharing!

*EVERYONE snaps their fingers*

Who else has a story from this weekend?

*PARTICIPANT 2 puts up her hand*

**HEAD OF THE ORGASM SUPPORT GROUP**

fantastic, go right ahead.

**PARTICIPANT 2**

sure. So I was in bed

**HEAD OF THE ORGASM SUPPORT GROUP:**





## LAZY LOVER

*My body doesn't work if its not excited,  
I can't fake it like Sally Albright did  
When you say come over finish what we started  
Expect my shock given how we parted  
I'm sorry I wont come over to your house  
Floridsdorf's far to far when I know I'll be left out!*

*Lazy lver,  
Lazy lover,  
Casanova,  
You roll over,  
Lazy Lover,  
Lazy Lover,  
Casanova,  
You roll over,  
When I want more,*

*I was disappointed not thinking it was over,  
Then I saw the mess you made on my shoulder,  
Thank fucking god I've got emancipation,  
From sex that starts with an ejection,  
And ends in ejaculation  
I had forgotten about my joys  
I'm sorry I had to bring in some toys*

*Lazy lover,  
Lazy lover,  
Casanova,  
You roll over,  
Lazy Lover,  
Lazy Lover,  
Casanova,  
You roll over,  
When I want more,*

*Was it good for you? Did you like it when I did that? Sorry if I was to quick, if I was too sweaty, was it good for you?  
Did you like it when I did that? I went down on you for like 8 minuets, my last girlfriend was really grateful when I  
did that, was it good for you?*

*NO!!  
Lazy lover,  
Lazy lover,  
Casanova,  
You roll over,  
Lazy Lover,  
Lazy Lover,  
Casanova,  
You roll over,  
WHEN I WANT MORE*



# BREEDER OR SUCKER THE PLAY

*the trailer*

*Breeder or Sucker; The Play - the trailer:*

The doumentation of the live performance is in the form of a trailer; re-staged in my studio using the set design and the characters from the play. Fake adverts are included to give the effect of a real trailer, *Barbican*, *Dazed and Confessed*, ect

3 mins  
2020





“its made  
from  
cardboard”

**DAZED AND CONFESSED**



space is SO nice

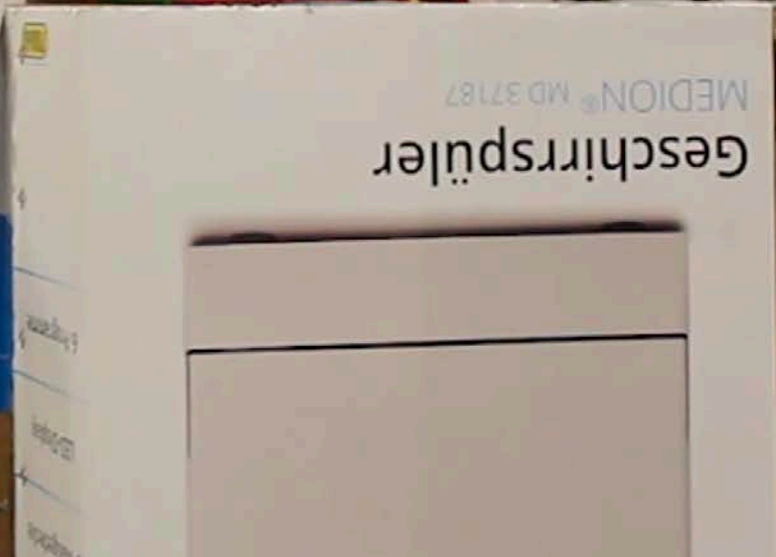
Smack the Pretzel



Smack the Pretzel

Smack the Pretzel

Smack the Pretzel





“there are  
people  
in it!”  
barbicant



**GASH PRESENTS:**

**I MIGHT AS WELL BE A  
LEMON**





2019  
Photos by  
Freja Gothe

ACT 2

SCENE 2

## Read This Book Then You Can Still Do Your Hobby

*Later that day CHARLOTTE goes to a Bar with GUY*

*(GUY finishes his drink)*

**Guy** want another?  
**Charlotte** fine  
**Guy** speaking of beer, have I told you about this book I'm reading?  
**Charlotte** no  
**Guy** 'Space and Design Within Painting and Sculpture, The Four Genius's Discussing The Two Masterpieces'. Have you read it?  
**Charlotte** ahh, no sorry haven't read it  
**Guy** OH REALLY YOU'RE KIDDING??  
**Charlotte** no, can't say I have I'm afraid  
**Guy** oh GOD! Well you really should have, I'm reading it at the moment, half way through or there about's, here, here's your beer,

*(passes beer to CHARLOTTE)*

anyway! God its amazing, its about this guy, well group of guys, and they discuss painting in this way that's just, god so intellectual and interesting...

*(CHARLOTTE downs her beer as GUY is talking)*

## Henry Doesn't Like Pudding

*The family are talking round the dinner table on a Sunday afternoon*

*MUM gets up to bring a cake to the table she has just made for lunch dinner, and passes it in silence round to the family*

**Mum** You doing anything interesting this week ?

**Charlotte** hmmmmmm, no not really just going to this party tonight,

*(Everyone takes a bite of the cake)*

**Granny** mmmmm Liz this cake is amazing!

**Charlotte** yeah mum its super nice

**Grandpa** I'll have some more coffee if there is some

**Charlotte** do we have anything savory.

**Mum** yes well darling I'm making a pumpkin soup but lest have that later shall we lets have cake now

**Charlotte** yeah yeah that's fine I'm just worried sometimes some super sweet stuff with coffee makes my tummy funny

**Mum** oh but its not that sweet

**Charlotte** okay yeah its fine

**Mum** and have soup later

**Charlotte** yeah it's fine

**Mum** are you home for dinner?

**Charlotte** sure, I'll stick around for a bit, think I'm going to a party later though

*(Henry comes in to the kitchen)*

**Henry** what's there to eat?

**Mum** oooh well I've made this cake...

**Henry** don't like cake that much is there anything else

**Mum** yes well there's some soup on the stove! Just take a bowl

**Charlotte** what!

## I Don't Like Brussel Sprouts Either!

The family are sitting round the table at next Sunday dinner talking about 'supertaste.' Everyone is helping themselves to food and eating. Charlotte is off stage receiving a phone call and then walks in

**Mum** who was that on the phone?

**Charlotte** just someone at the party I went to the other night, they've lost my shoes! My shoes were stolen!

**Mum** oh no darling I'm sorry that's really not fun

**Charlotte** I know. They were my favourite pair.

**Mum** well come have some food

**Charlotte** sure. What ere we talking about before I took the call?

**Mum** well, I was telling everyone about this new thing called super taste that I unfortunately have!

**Charlotte** ahhh right. Yeah, that's not a thing

**Mum** 'supertaste' is a thing!

**Charlotte** 'supertaste' it's not a thing

**Mum** it's a recent scientific discovery its scientifically proven, a food expert said it herself in a lecture I went to about healthy food

**Charlotte** it's not a real thing

**Mum** it is! Bee Wilson says it explains that it's scientifically proven, it explains so much about taste!

*(Mum continues to pass round the food)*

**Charlotte** yes but, let's say for argument sake its true

**Mum** It is

**Charlotte** yes but let's just say now for arguments sake it is, it doesn't change anything.

**Mum** what?

**Charlotte** it literally doesn't change anything. It's the stupidest scientific discovery. It's completely useless

**Mum** its not! It's not pointless you're not listening! It's scientifically proven!





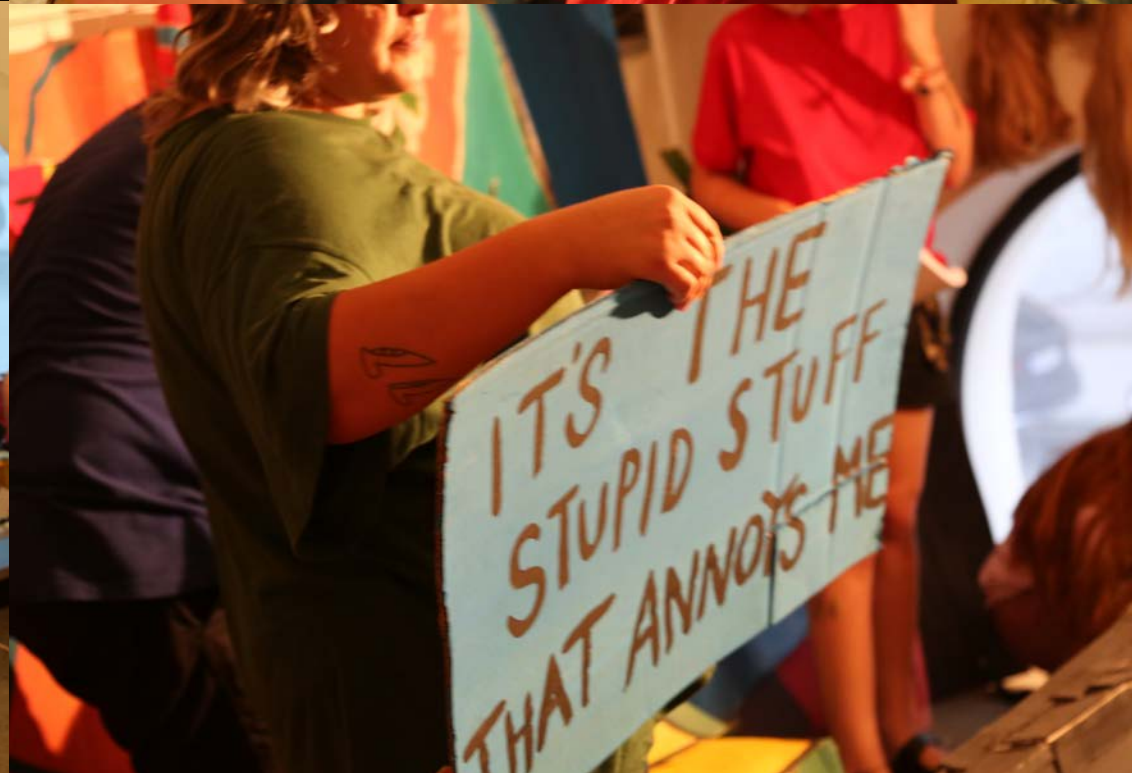
*I Might as Well be a Lemon* is a 50 minute performance based on the structure of a play, in two parts. It follows the Character CHARLOTTE, whom finds herself in situations where she feels like a lemon, not being taken seriously, on dates, and family situations. She finds herself talked over, explained too, yet finds it hard to confront people. At the end of the play, trying to confront an annoying narcissistic guy who won't stop talking, and a girl who stole her shoes at a party and wears them in front of CHARLOTTE, KEVIN, CHARLOTTE's alter ego comes to the rescue.

The set design are 2mx2m painted backdrops, one for each of the 8 scenes, cardboard painted props imitating real objects

2019

Photos by Freja Gothe







Charlotte Gask's

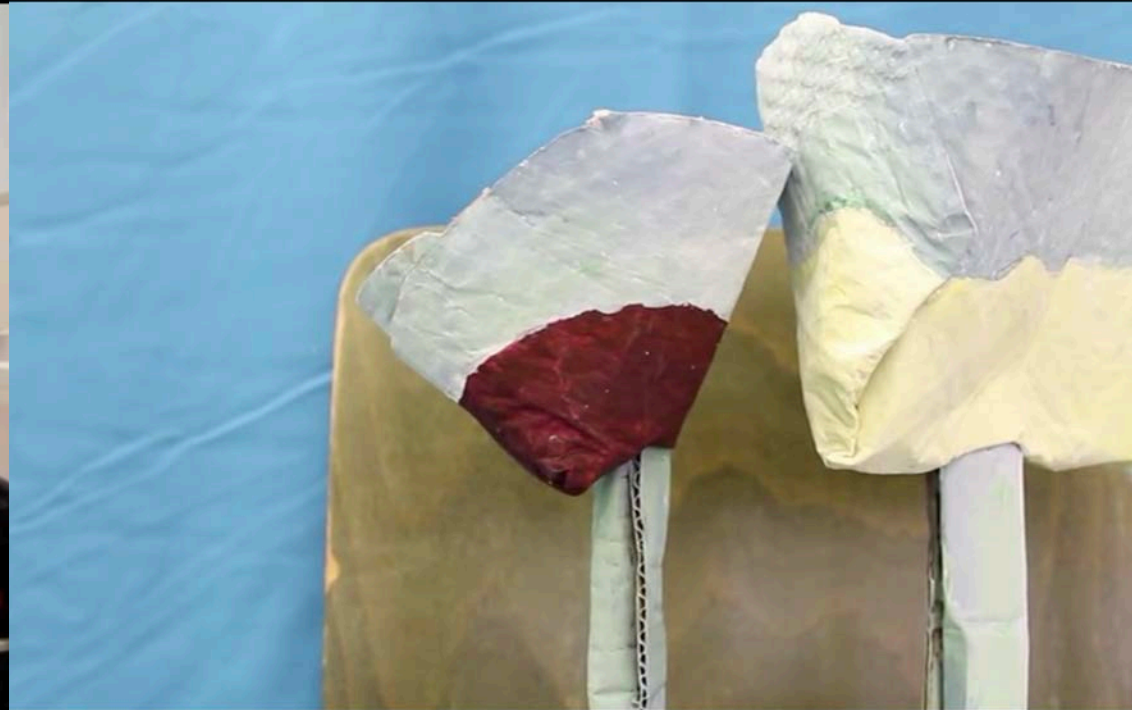
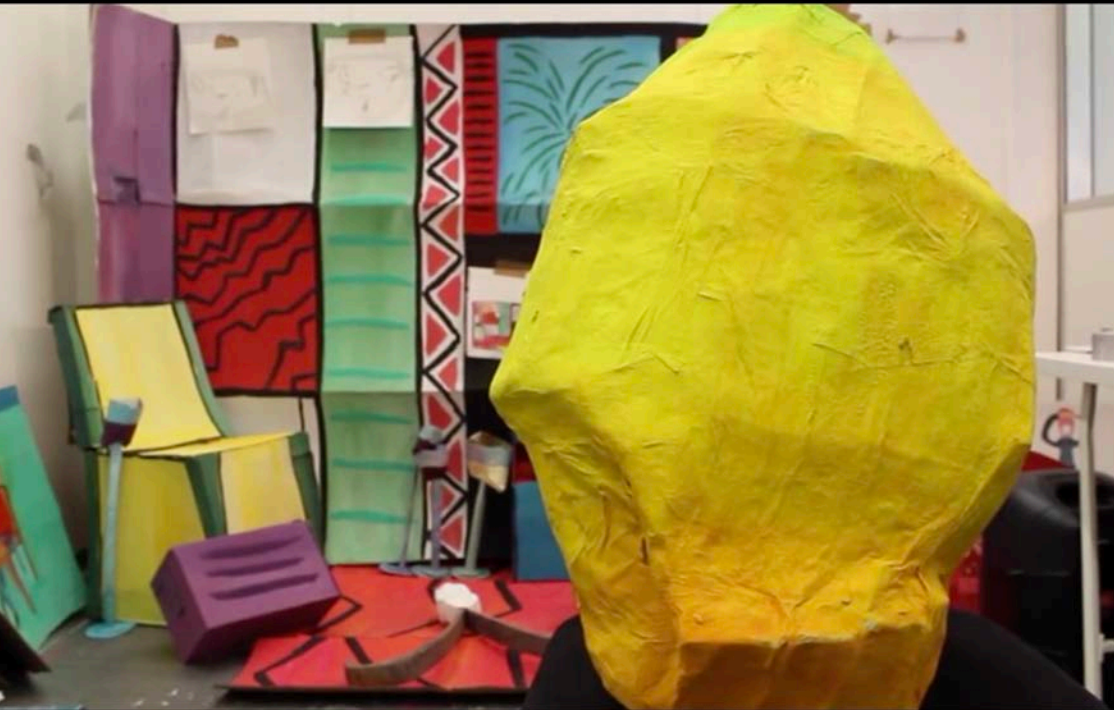
I might as well  
be a Lemon

The documentation of the Play, "I Might As Well Be A Lemon" is in the form of a trailer for a Behind the Scenes documentary. The film is inspired by a male artist Adam Green's behind the scenes documentary, which he made for his film "Aladdin."(2016) Regardless of being a fan of Adam Green's work, I wanted to adopt the same tone as his documentary, in which he describes himself as a genius, and the founder of hand made aesthetic,

"he's really doing something, thats really, never been done before.." -  
Natasha Lyonne, actress in Aladdin, by Adam Green

As I have a slightly similar aesthetic, instead of using the artists who performs for the performance to act in the behind the scenes video, I used their voices and the props used in the performance take their place, to emphasise the ridiculousness of male artists admiration.

Behind the Scenes



*Set in present day within the art academy in Vienna, the performance class is sick and tired of sex obsessed party maniac GASH. GASH's priorities are not in order, and after 25 years in the class, they're ready to kick her out. As punishment, THE PROFESSOR OF THE PERFORMANCE CLASS sends GASH over to the painting class to take over the professorship, after hearing about the vacant position from the painters' landlord, 95-year-old FRAU SCHÖNE (an old friend from the 80's disco scene in Vienna). Since the painters' professor was fired, the students are depressed and disheveled. Their paintings have grown bland and dull. FRAU SCHÖNE has kept them disciplined with severe control and threatens to evict them from the studio if they don't create good enough work that she can sell. But how will the painters get along with a performance artist as a professor...?*



# THE SOUND OF LOSERS - MUSICAL SCRIPT

2020

## PRELUDE

*GASH is on her way to class, singing to herself on the train*

**\*GASH\***

*\*My studio is alive with the sound of losers  
Making works that I might hate for years and years  
My studio warms my heart with the sound of losers  
Being a loser has shed all of my fears*

*Not caring I've only had 2 hours of sleep  
I can barley open my eyes  
Last night was so embarrassing I could weep  
But the studio makes me high!*

*To laugh at the work when it falls over  
failing all the way  
Even though I go out every night  
Off the partying you cant make me stay*

*But I go to the studio when my heart is lonely  
It gives me more joy then being a bit of a whore  
I am happy I am blessed with being a loser  
Being a loser I'm not sad anymore\**

*after the song  
GASH checks where  
she has to get of  
and realizes  
she's missed her  
stop*

*The Studio is Alive with the Sound of Losers* is a 38 page script, humorously commenting on the stereotypes within the art world ased on outside perspective, mimicking the most “stereotypical” stereotype of Austria, “The Sound of Music.”

2019

Presented at GOMO  
Photos by Christine Dahlerup



Yeah we just followed them inside because...umm...

**MASH**

I just followed HASH!

*GASH looks at  
them funny*

**GASH**

MASH...

*MASH falls to the  
floor with his  
head in his hands*

**MASH**

GASH! I've forgotten what you need to make green!

**BASH**

Ah! Okay, we admit it. I'm so bored I used to use loads of color, and style, and now everything's so bland and gone to shit

**HASH**

I just keep painting myself crying in a lake with huge tits

**GASH**

Bloody hell, you guys need some life put back in you! I don't know much, or anything for that matter, about painting. But what I do know, is how to have a good time...

*GASH gets lots of  
packs of  
cigarettes and a  
huge pack of  
condoms out from  
her desk drawer*

**MASH**

Oh no! We're not allowed to drink or smoke or have sex, FRAU SCHÖNE's orders! We must paint till our fingers bleed and she can sell them so she can get heart surgery and pies for her son

**GASH**

Well MASH, I wouldn't worry because FRAU SCHÖNE has many, many different rental apartments, and, she isn't going to know

**MASH**

She isn't?!

**GASH**

# THIS, BUT WITH DICKS

Tag a friend and say nothing.

See why your mum does this but uses dicks instead of whoopie cushions.  
Like · Reply · 22w 865

Clumsy this is uze boys jumping up and down on dick  
Like · Reply · 22w 2

Someone should have switched one out with a pie lol  
Like · Reply · 22w

All this is ally on cocks when you aint around  
Like · Reply · 22w

without the whoopie cushions and only ur buttoholes  
Like · Reply · 1y 2

that one time I accidentally brought my whoopie cushion with me to church  
Like · Reply · 22w

6,370,228 Views  
Diply Trending  
November 1, 2017 ·

Wait, what?  
#diplyful

[Follow](#)



**I WON THE WORLD RECORD FOR HOW MANY WHOOPIE CUSHIONS YOU CAN SIT ON IN 30 SECONDS AT THE WOMEN OF THE WORLD'S FESTIVAL IN LONDON SOUTH BANK CENTER IN 2016. A WORLD RECORD THAT HAS ONLY BEEN ACHIEVED MY MEN. IN 2018, A MEME OF ME, PERFORMING THE WORLD RECORD, WENT VIRAL, WITH THE TAG LINE, 'TAG YOUR FRIEND AND SAY NOTHING.' HAVING OVER 7 MILLION VIEWS, JUST OVER THE POPULATION OF DENMARK. MOST OF THE COMMENTS ON THE VIDEO WERE COMMENTS ABOUT ME SITTING ON DICKS, AND HOW MANY DICKS I WOULD BE ABLE TO SIT ON ETC.**



***THE BIRTH OF  
CHARLOTTE GASH***





CHARLOTTE GASH BORN 2016

*THE BIRTH OF CHARLOTTE GASH was a firework performance to introduce my artist name, and my mothers maiden name, GASH. GASH, meaning a bad cut, or in recent years in the British language, a derogatory and nasty word for vagina, (think, cunt.) In collaboration with my dad, Martin Evans, a pyrotechnician, I decided to create a yonic symbol out of fireworks, that reads THE BIRTH OF CHARLOTTE GASH, BORN 2016. We set of the firework display in the middle of a rugby field in South London, after they had just completed an all male rugby tournament, thinking this was my best audience. The rugby players, confused at first, ended all chanting **GASH, GASH, GASH, GASH.***

