

New Art

on Stage

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Nordwestbahnstraße 8–10, 1200 Vienna

Wed, 9 / Fri, 11* / & Sat, 12 October, 8:00 pm**

*followed by an artist talk (moderated by Sushila Mesquita)

** followed by a DJ-Set by isocialbutterfly

Myassa Kraitt **The Last Feminist**

Performance / Theatre / Dance / Vocals / Experimental Music / Battle Rap

in German and English

World Premiere

Duration approx. 60 min

Director, concept, idea and lyrics Myassa Kraitt **Musical direction and composition** Gloria Amesbauer **Music production and rap music** Oliver Cortez **Performers** Denise Palmieri, Luis Javier Murillo, Iris Omari Ansong, Myassa Kraitt **Musicians** Gloria Amesbauer, José Luis Borja Castellano, Luí Matias dos Santos, Kem Kolleritsch, Ilay Schwingshandl, Yasko Koch **Inside Eye Dramaturgy** Ivana Pilić **Costume** Heike Bülk **Lighting Design** Mirza Kebo **Stage Design Concept** Vi Pham Tùng **Production** Mika Maruyama **Production, Technical Assistance and Rap Coaching** Sufian Kraitt **Outside Eye** Steffo Sourial, Veza Fernández **Camera and technical equipment for the stage** Hubert Marz **Video and visual operation** Rawan Almukhtar **Animation and logo** Xingrui **Translation** Ivana Pilić, Götz Leineweber, Dilan Şengül **Video direction** Dilan Şengül **Video editing** Rawan Almukhtar, Kem Kolleritsch **Camera operation** Roland Pfisterer **Camera operation Assistance** Mehrdad Derafshi **Video production Assistance on site** Markus Hug, Zeynep Alan, Miwa Negoro

A co-production by Rewaq – Verein zur Förderung feministischer und diskriminierungskritischer Kunst und Kultur and brut Wien

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**This performance contains explicit content, loud music
and lighting effects.**

**Diese Performance enthält explizite Inhalte, laute Musik
und Lichteffekte.**

While patriarchy and machismo have existed and expanded long before women's liberation, the Eurocentric chronicle of feminism does not begin before the 18th century. Where are the stories of those who rebelled earlier than that; those who were excluded from the first women's lib movement? In *The Last Feminist*, dystopian spoilsports, strangers and rapping killjoys write their own genesis to account for the history of feminism that haunts the present. The performers shed light on the interior conflicts of feminist movements in a dystopian fashion while searching for open doors of collective liberation.

Looking for the first feminists, the story begins in an unknown, dystopian city. The last feminist who hasn't lost her ideological convictions tries to find her vanished fellows. In a time when the idea of the world and the planet ending is real and the new strength of anti-feminism lends modern patriarchy new glamour, a bunch of hard-core princesses, queer crypto-feminists, emotional bitches and post-dramatic witches ride from wave to wave and read feminism against the fucking grain, shouting out to those voices within the feminist struggle that are otherwise absent. *The Last Feminist* creates a battle-rap score allowing for a poetic bond among many. Examining themes like radical kinship and a loss of unity allows glimpses into the life of staunch feminists. Who were the first? Who owns feminism today? In an episode structure and four chapters, the performers and musicians look for the revolutionary potential of resistance in the failure of their own movement. They redefine and renegotiate feminism from the perspective of queer-feminist underdogs, realising that those who are missing will give us the clues to where patriarchy takes hold and rules, so we will finally understand feminist history.

Obwohl Patriarchat und Machismo lange vor der Frauenbewegung existierten und expandierten, beginnt die eurozentrische Geschichtsschreibung des Feminismus erst im 18. Jahrhundert. Wo sind die Geschichten jener, die vorher rebellierten, und jener, die zu Beginn der ersten Frauenbewegung ausgeschlossen wurden? In *The Last Feminist* schreiben dystopische Spielverderber*innen, Fremde und rappende Killjoys ihre eigene Genesis, um der Geschichte des Feminismus, die die Gegenwart heimsucht, Rechnung zu tragen. Die Performer*innen beleuchten in der Dystopie die inneren Konflikte feministischer Bewegungen und suchen nach offenen Türen kollektiver Befreiung.

Auf der Suche nach den ersten Feminist*innen: Die Geschichte beginnt in einer dystopischen und unbekanntem Stadt. *The Last Feminist* versucht, als letzte ideologisch überzeugte Feministin ihre verschwundenen Genoss*innen zu finden. In einer Zeit, in der die Vorstellung vom Ende der Welt und des Planeten real ist und der erstarkte Antifeminismus dem modernisierten Patriarchat neuen Glanz verleiht, reiten militante Prinzessinnen, queere Kryptofeminist*innen, emotionale Bitches und postdramatische Hexen von Welle zu Welle und lesen Feminismus gegen den fucking Strich. Dabei werfen sie Schlaglichter auf jene Stimmen innerhalb des feministischen Kampfes, die sonst fehlen. *The Last Feminist* schafft eine Battle-Rap-Partitur, die lyrische Verbundenheit unter vielen entstehen lässt. Themen wie radikale Verwandtschaft und Verlust der Einheit werden beleuchtet und bieten Einsichten in das Leben überzeugter Feminist*innen. Wer waren die ersten Feminist*innen? Wem gehört der Feminismus heute? In episodischer Form und vier Kapiteln suchen die Performer*innen und Musiker*innen im Scheitern der eigenen Bewegung das revolutionäre Potenzial des Widerstands. Sie definieren und verhandeln Feminismus aus der Perspektive queer-feministischer Underdogs neu. Denn: Wer fehlt, gibt uns das Verständnis der feministischen Geschichte und ist Indiz dafür, wo das Patriarchat greift und regiert.

Lyrics from *The Last Feminist* by Myassa Kraitt

Ceremony must be found

(...)

What does it mean to trace capitalism in cosmological words?

First understand how the fear of the dark weakens our ability to change this world.

Understand how their dominance is woven into the brightest light.

Understand how the homogeneity and genres of humans were denied

Understand how queer waters have connected the past with present

Understand that modernity and coloniality are two sides of the very same coin

So where to begin history?

Drop this coin into a field of reeds.

Let it reach the underworld.

Search in the realm of darkness.

Steal frequencies of a dust storm.

Search in the hanging gardens of Babylon.

But don't attend the ceremony of brutal simplification.

You will fall short of categories of human and non-human life.

You won't ever seek any liberation.

But which ceremony shall one attend?

When the ceremony must be found.



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Myassa Kraitt is a performance artist, rapper, director and social anthropologist. Her work deals with direct and indirect forms of violence, including epistemicides, colonialism, patriarchy and necropolitics as well as anti-discriminatory artistic practices. In her multi-disciplinary, performative rap act called KDM – Königin der Macht, she combines the genres of rap music and performance to open queer-feminist and anti-/de-colonial debates and lectures on stages for music. She currently heads the digital stage GL!TCH4 at DSCHUNGEL WIEN – Theaterhaus für junges Publikum and works on a series entitled *Epistemic Rupture* at intersections between art and science. Kraitt is also a board director WIENWOCHE – Festival for Art and Activism.

Gloria Amesbauer is a composer of electronic music, musician, producer, singer and bass player. Their most important media and sources of inspiration include body, bicycle and voice. A key part of their current work is dedicated to polyphonies and challenging the basic concept of the choir. From 2009 to 2014, they studied jazz and popular song in Vienna, in 2017 and 2018 they finished their bachelor's degree in computer music at the IEM in Graz, and they have been active in various constellations as a composer and musician. Amesbauer heads the experimental noise and pop music act Glam, co-founded

Lionoir and argh, performs live with b.fleischmann, Kerosin95 and Eugene Delta, composes scores for stage performances and films, creates mobile sound installations (for example in collaboration with Rad Performance) and is part of the collective Sounds Queer?

Denise Palmieri is a performance artist, whose work has its roots in visual art. Born in São Paulo, Brazil, in 1986, she has lived and worked in Austria since 2012. The unfolding of body, voice and ritual aspects forms an important part of her artistic creation. She is also a curator for festivals, with a focus on the genre of performance.

Luis Javier Murillo Zuñiga is a performance and drag artist as well as a student at the Academy of Fine Arts Vienna. Originally from Costa Rica, they live in Vienna and focus their work mostly on the themes of migration and theatre.

Iris Omari Ansong is a dancer, performer and dance mediator based in Vienna. Her artistic practice combines themes such as decolonialism, pleasure and vulnerability with dance and movement. Her most recent co-operations include *BUNX – dripping in jelly of the black atlantic* (WIENWOCHE – Festival for Art and Activism, 2024), *Silent Lovers* (ImPulsTanz – Vienna International Dance Festival, 2024) and *Im Orbit* (tanz.sucht.theater – Tanztheaterkollektiv, 2024).

José Luis Borja Castellano aka Hoesé is a queer artist from Peru, who lives in Vienna. They are a co-founder of the gender-neutral, sustainable fashion brand RUNA that also deals with societal issues. Hoesé models, acts, crochets their own clothes and works with up-and-coming queer artists such as ÆENGL. In 2023, they founded the band GATAFIERA, whose lyrics deal with themes such as gender, sexuality and the trauma of colonisation.

Queer and trans musician/artist **Luí Matias dos Santos** has been an active part of the art scene for years. He shared stages with artists such as ÆENGL and At Pavillon before presenting his debut act in April 2024 with GATAFIERA, a Brazilian-Peruvian duo determined to increase queer Latinx visibility in Vienna's music bubble. In his art, he draws inspiration from the desire to be the representation he would have needed as a child.

Kem Kolleritsch is a musician and performer based in Vienna. With their rap alter ego Kerosin95 and most recently a musical support for an exhibition at Vienna's Children's Museum, they have been present on many different stages in the German-speaking area.

Ilay Schwingshandl is an artist and a musician from Vienna. Balancing performance, painting, installation art and writing, they try to create spaces in which vulnerability has a voice. Their practice is informed by a kind of sharing and exchange – especially in collaborations with friends and family.

Yasko Koch does education work on human rights and queer subjects, studies trauma education and sings with Vienna's femchor ("Mehrstimmig gegen das Patriarchat" – fighting patriarchy in many voices).



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Text: Alex Harder



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