

THE DAUGHTERS' TRILOGY CHAPTER II

BINDUNG COMMUNION

05.07.25

—

12.10.25





TRILOGIE DER TÖCHTER KAPITEL II
BINDUNG
GABRIELA GOLDBER ASSAF GRUBER

Unsere Großmutter Mamanjoon sagte einmal, unser Vater sei eine ihrer Töchter ...

Betrachten wir Söhne und Töchter als (nicht zwingend geschlechtsbezogene) Spielfiguren in einem patriarchal-kapitalistischen Brettspiel.

Die Figur des Sohnes spielt das narzisstische Individuum, das sich nimmt, was es will, davon herauspresst, was es benötigt, und den Rest wegwirft. Solche Söhne denken, sie seien frei von Bindungen. Während sie sich noch für ihr vergangenes Verhalten entschuldigen, sind sie bereits auf dem Weg, eine andere Person, ein anderes Volk, ein anderes Land auszubeuten ... eine endlose Wiederholungsschleife.

Stellen wir uns die Figur der Tochter als eine vor, die sich ihrer Bindungen bewusst ist und sich darüber hinaus mit neuen Anliegen, neuen Personen, Mehr-als-Menschlichem verbindet. Solche Töchter geben mutig von sich selbst und sind bereit, für das Geliebte durch Kampf, Konflikt und Schmerz zu gehen. Sie erschaffen dabei etwas, das die Kleinheit ihrer Individualität übersteigt – Gemeinschaft (*communio*). Selbst wenn sie alleine sind, handelt es sich nicht um die Einsamkeit eines Cowboys: Ihre Individualität liegt in den Eigenheiten ihrer Beziehungen, der Art, *wie* sie sich verbinden und zu *wem* sie Bindungen eingehen – in Liebe, Schmerz, Konflikt.

In diesem Spiel wird die Tochter als Verlierer_in erscheinen. Aber schlussendlich werden es die Verlierer_innen sein, die dieses hoffnungslose Spiel beenden und eines hervorbringen, in dem gewinnen bedeutet, was der Dichter und Mystiker Rumi im dreizehnten Jahrhundert so formulierte: „Ich befinde mich in Gefangenschaft der Liebe, weshalb ich von beiden Welten frei bin.“

KIRTIKA KAIN

Eröffnung
04.07.25, 19 Uhr
Eintritt frei

Öffnungszeiten
05.07. – 12.10.25
Di–So 11–18 Uhr,
Do 11–20 Uhr

Opening
04.07.25, 7pm
Free admission

Opening hours
05.07. – 12.10.25
Tue–Sun 11am–6pm,
Thur 11am–8pm

Kirtika Kain, *gold medium* (Detail), 2025. Photo: David Suyasa. Design: Anna Neuner.

THE DAUGHTERS' TRILOGY CHAPTER II
COMMUNION
AREEZ KATKI FRANCIS OFFMAN

Once upon a time, our grandmother Mamanjoon told us that our father was one of her daughters ...

Let's consider sons and daughters as (not necessarily sex-related) pieces within a patriarchal-capitalist board game.

The figure of the son plays the narcissistic individual, taking what they want and throwing the rest away after having squeezed out what they need. Such sons think they are free of all ties, apologizing for their past behavior even as they head out to extract from the next person, people, land ... a repeating loop.

Let's imagine the figure of the daughter as one who is aware of the attachments (*Bindung*) they are part of and who commits to new connections with a cause, a person, a more-than-human entity. They give of themselves courageously, and while doing so are willing to go through struggle, conflict and pain for the things they hold dear. What they create is something that exceeds them and allows them to grow out of the pettiness of their selves, entering into and building communion. Even when they are on their own, it is not the loneliness of the cowboy. Their individuality lies in the specificity of their relations—the *way* they relate to others and *who* they relate to—in love, pain, conflict.

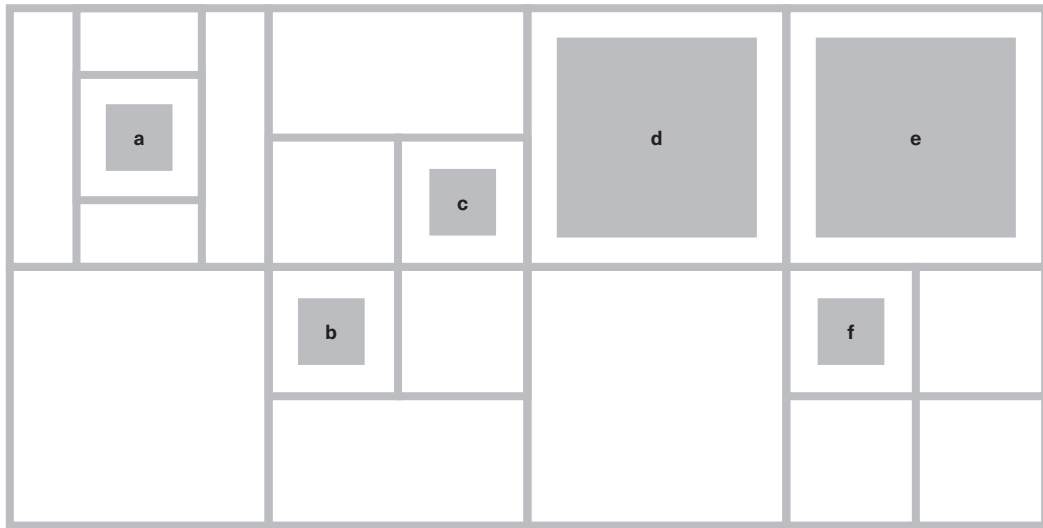
In this game the daughter will look like the loser. But the loser will eventually end this hopeless game, bringing about one where winning means, in the words of the thirteen-century mystic and poet Rumi, "I am in captivity of love, that's why I am free from both worlds."

Kuratiert von / Curated by Nina Tabassomi









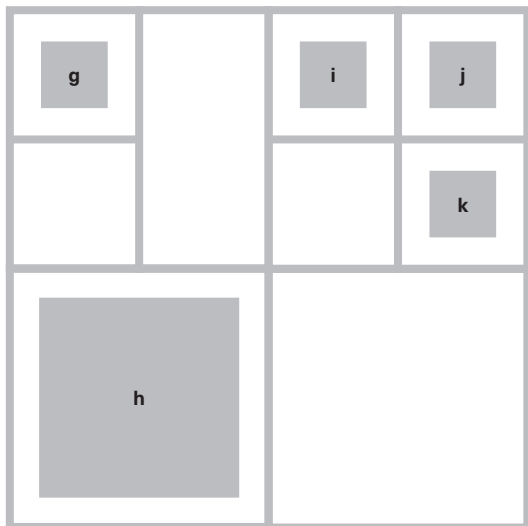
module I

module I

- a** *Excess (conditions of the heart)*
- b** *Blue Desk*
- c** *White Light*
- d** *Tea with Dolly & Thrity 1*
- e** *Tea with Dolly & Thrity 2*
- f** *Excess (saccharine)*

module II

- g** *Expletives and Superlatives*
- h** *History of Paisley 2*
- i** *Idealism (Ferdowsi)*
- j** *Idealism (Achaemenid)*
- k** *Contour (integrate)*



module II

Areez Katki

(extra)ordinary affects, 2024–2025

27 parts:

7 large square panels,

72 x 72 cm each (average)

20 small square panels,

37 x 37 cm each (average)

Cotton thread embroidery,

found textiles

Courtesy the artist

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H

In the hall, we are immersed in a newly created installation by Areez Katki that shows his embroidered drawings from the series *(extra)ordinary affects*, like meaningful building blocks in a framework that will never end in concrete. The textiles on which we see the artist's tender embroideries were given to him by the family's tailor in Bombay who is part of the Parsi community. The Parsi are a religious-ethnic group who follow Zoroastrian beliefs. Originally from Persia, many fled into exile after the Islamization of the eighth century—a large number to India, where the artist was born. Katki's work can be thought of as an ongoing discussion around this complex identity and how it is shaped within different diasporas, such as in Aotearoa (New Zealand), where he grew up.

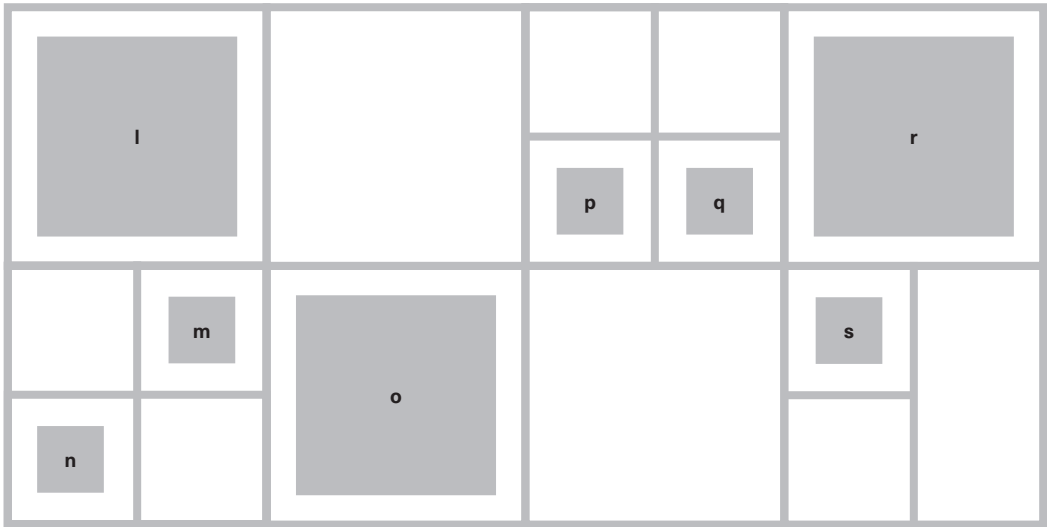
The motifs on the drawings appear like an alphabet that constantly needs more letters to express emotions, knowledges and experiences that are passed on intergenerationally and updated in different contexts. For example, in two embroidered drawings that use the same textile, in a spirit of commemorative love the

artist depicts chairs that once belonged to his grandmother Thrity and her best friend Dolly. Each of them had a chair from a set in their neighboring apartments. The artist inherited this apartment along with the chairs and translates his attachment to these two important people from his life—as well as the unshakeable bonds (*Bindung*) between them—into the portraits of the chairs and the type of thread weave that holds and knots the textiles together.

We cannot necessarily trace back all of the letters, although the titles of the works are telling. But the alphabet evokes our own experiences of community and the conflicts, questions and struggles that go with it. The embroidered drawings are both homages and a critical questioning of certain traditions, such as that of a particular *White Savior*—the white bull whose urine is drunk at Zoroastrian ceremonies by the Parsis in India.

In Katki's art, bonds and communion are not only evoked by the motifs but performatively as well, as he works through them manually by embroidering and binding each work.

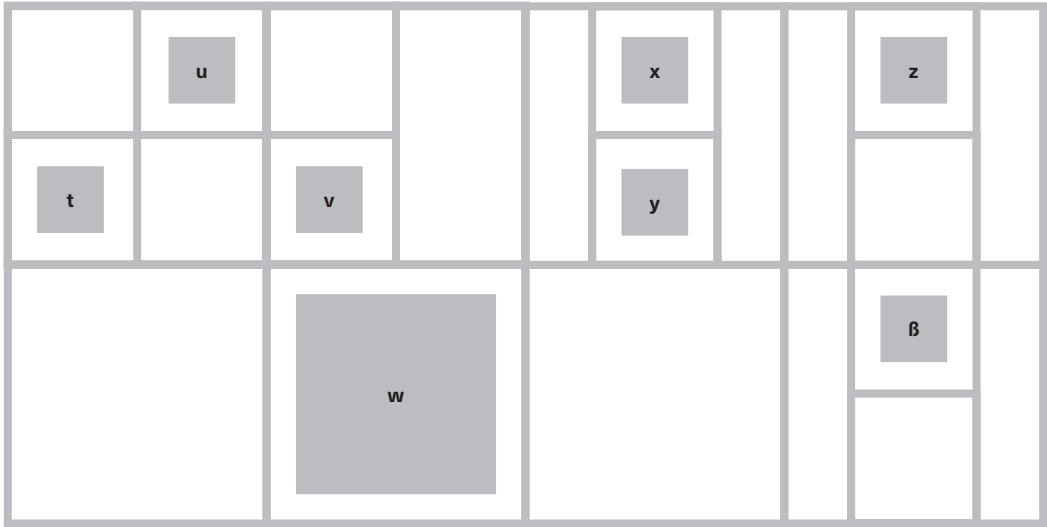
AREEZ KATKI



module III

- module III**
l *Eromenos 2*
m *White Saviour 2*
n *White Saviour 1*
o *Eromenos 1*
p *Sedentary Life (Thrity)*
q *Sedentary Life (Dolly)*
r *History of Paisley 1*
s *Humidity*

- module IV**
t *Syndrome (third spatiality)*
u *Contour (hirsute)*
v *Coping Mechanism (heroic tendencies)*
w *Farrokh walks the Chinvat Bridge*
x *Survey with blind spots*
y *Some more equal than others*
z *Coping Mechanism (levity)*
β *Syndrome (imposter)*



module IV



canvas

Areez Katki
She took a long bath
(after Jacques de Morgan), 2025
Cotton thread embroidery,
found textile, 188,5 x 72 cm
Courtesy the artist
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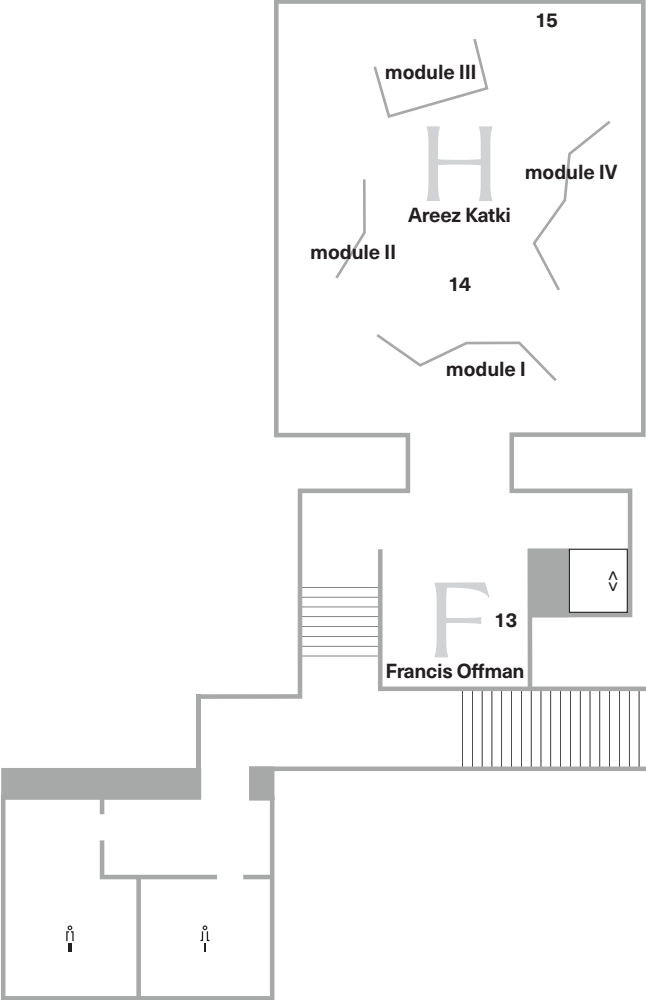
In addition to his family ancestors, he also pays tribute to more distant ancestors, as is the case in the large-format embroidered drawing *She took a long bath (after Jacques de Morgan)* on the concrete wall. This work is a reparative gesture to heal colonial violence and refers to a small watercolor by Jacques de Morgan depicting an archaeological excavation of an Achaemenid gravesite that is in the Louvre's collection. De Morgan was an influential French archaeologist who was responsible for excavations in Susa (Persia) at the end of the nineteenth and beginning of the twentieth century, among other places, and is associated with colonial looting. Areez has greatly enlarged this watercolor in his embroidered interpretation and presents the deceased with dignity as an altarpiece of remembrance.

AREEZ KATKI





GROUND FLOOR



LOWER LEVEL