links

She's Not Home
https://vimeo.com/charlottegash/shesnothomesub?share=copy&fl=sv&fe=ci#t=0
password: SNHSCREENER2026

The Gash Club
https://vimeo.com/charlottegash/thegashclub

The Sound of Losers
https://mediathek.tqw.at/tanzquartier-wien-online-archiv?tx_tqwmediathek_pi1%5Baction%5D=detail&tx_tqwmediathek_pi1%5Bcontroller%5D=Video&tx_tqwmediathek_pi1%5Bvideo%5D=1073&cHash=db8f361f4d0e3df69d7eda597d12d1b7

GASH STATION
https://vimeo.com/charlottegash/gashstation

BREEDER OR SUCKER: EPISODE 3
https://vimeo.com/charlottegash/breederorsuckerepisod3

BREEDER OR SUCKER: EPISODE 3, BEHIND THE SCENES
https://vimeo.com/charlottegash/behindthescenesep3

BREEDER OR SUCKER: EPISODE 2
https://vimeo.com/charlottegash/breederorsuckerep2

BREEDER OR SUCKER, EPISODE 1
https://vimeo.com/charlottegash/breederorsuckerep1

Tunnel of Inclusion, The Documentary
https://vimeo.com/charlottegash/tunnelofinclusion

Gash's Revenge Plays
https://vimeo.com/charlottegash/gashrevengeplays

DONDA
https://vimeo.com/charlottegash/dondap1
https://vimeo.com/charlottegash/dondaintermission
https://vimeo.com/charlottegash/dondap2-1
https://vimeo.com/charlottegash/dondap2-2

OKAY COME IN
https://vimeo.com/912637825

Nothing to eat, again,
https://vimeo.com/912638433

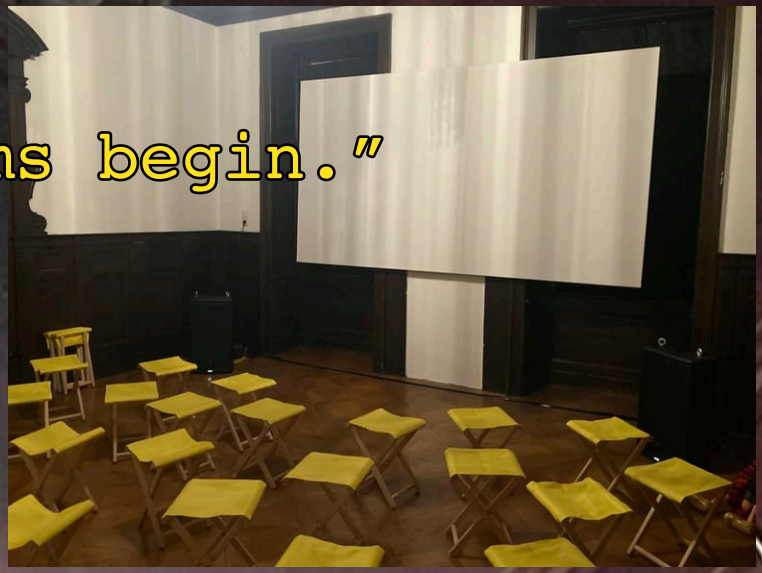
THIS, BUT WITH DICKS. WHOOPIE CUSHION WORLD RECORD
https://vimeo.com/charlottegash/whoopiecushionworldrecord?share=copy

I MIGHT AS WELL BE A LEMON
https://vimeo.com/charlottegash/imightaswellbealemon?share=copy&fl=sv&fe=ci

THE BIRTH OF CHARLOTTE GASH
https://vimeo.com/180436735?share=copy#t=0

20 minuets
Performance
2026

“And may-onnaise the films begin.”



Inspired by a text by Gideon Koppel, I introduced the film by making mayonnaise, my favourite condiment, in front of the audience. Koppel describes mayonnaise as a kind of alchemy: oil and raw egg shouldn’t work together, yet they combine into something delicious. That seemed to me the best description of collaboration.

While I whisked, I spoke for about ten minutes about what the film is about and how it was made. I explained that, like mayonnaise, the film depends entirely on everyone involved. If any ingredient is missing, or they aren’t mixed together patiently and in support of one another, it doesn’t come together. Each ingredient stood in for a group of collaborators: the actors were the eggs, the camera the oil, the sound the lemon and the music the vinegar. The mustard, the emulsifier, was [the director / the producer / the editor], the part that binds everything else. I talked about the importance of artists helping and supporting one another, and then I said, as Koppel does, “And let the films begin.”


And of course then you need the mustard,


And of course then you need the mustard,


So it's like the eggs are the actors


mustard, which is the camera crew.


emulsion, the lemon juice


And that can be all the sound people


that helps combine the movie.


A FILM BY CHARLOTTE GASH
SHE'S NOT HOME
A FILM BY CHARLOTTE GASH STARRING CHARLOTTE GASH SUSI SCHMID FLAVIO PALASCIANO EMMA SHENTON GAŠPER KUNŠIC METTE RISE CHARLOTTA ÖBERG AND GABRIELE EDLBAUER EDITED CHARLOTTE GASH DIRECTED CHARLOTTE GASH
SCREENPLAY CHARLOTTE GASH SOUND DESIGN GREGOR ANREITER COLOUR GRADE WILLIAM GLASS MUSIC GREGOR ANREITER BOOZE OB BOOBS CHOIR AND ELENA ANREITER CAMERA JENNIFER GELARDO FRITJOF K. NØRRETRANDERS WILLIAM GLASS FLAVIO
PALASCIANO CHARLOTTE GASH AND GREGOR ANREITER SOUND TOBIAS HANSEN WILLIAM GLASS FRITJOF K. NØRRETRANDERS FLAVIO PALASCIANO AND GREGOR ANREITER VOICE OVER GREGOR ANREITER CHARLOTTE GASH
PRODUCER CHARLOTTE GASH FUNDED STADT WIEN KULTUR (MA 7) BUNDESMINISTERIUM FÜR WOHNEN KUNST KULTUR MEDIEN UND SPORT (BMWKMS) THEODOR KÖRNER PRIZE FUND
Bundesministerium
Wohnen, Kunst, Kultur,
Medien und Sport
Stadt
Wien
Kultur
Theodor Körner Fonds
zur Förderung von Wissenschaft & Kunst



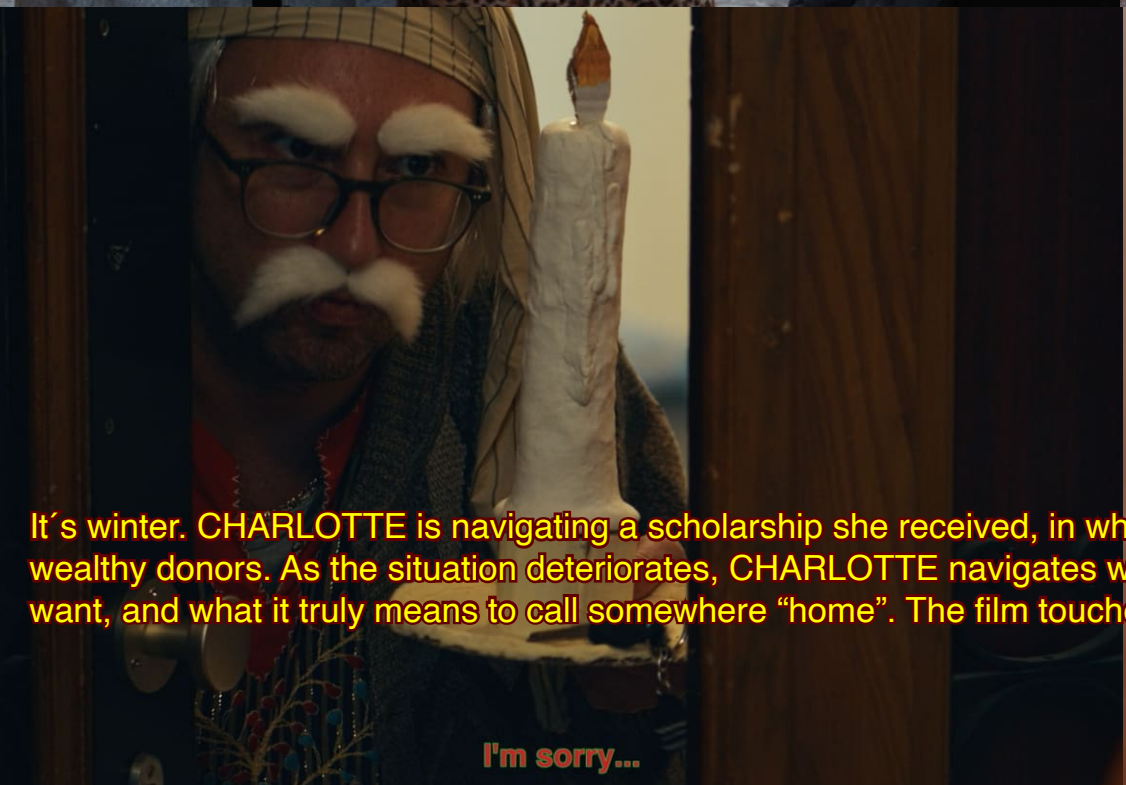
SHE'S NOT HOME

Quicktime
ProRes
1920 x 1080
Sound
Color
English subtitles

70 mins

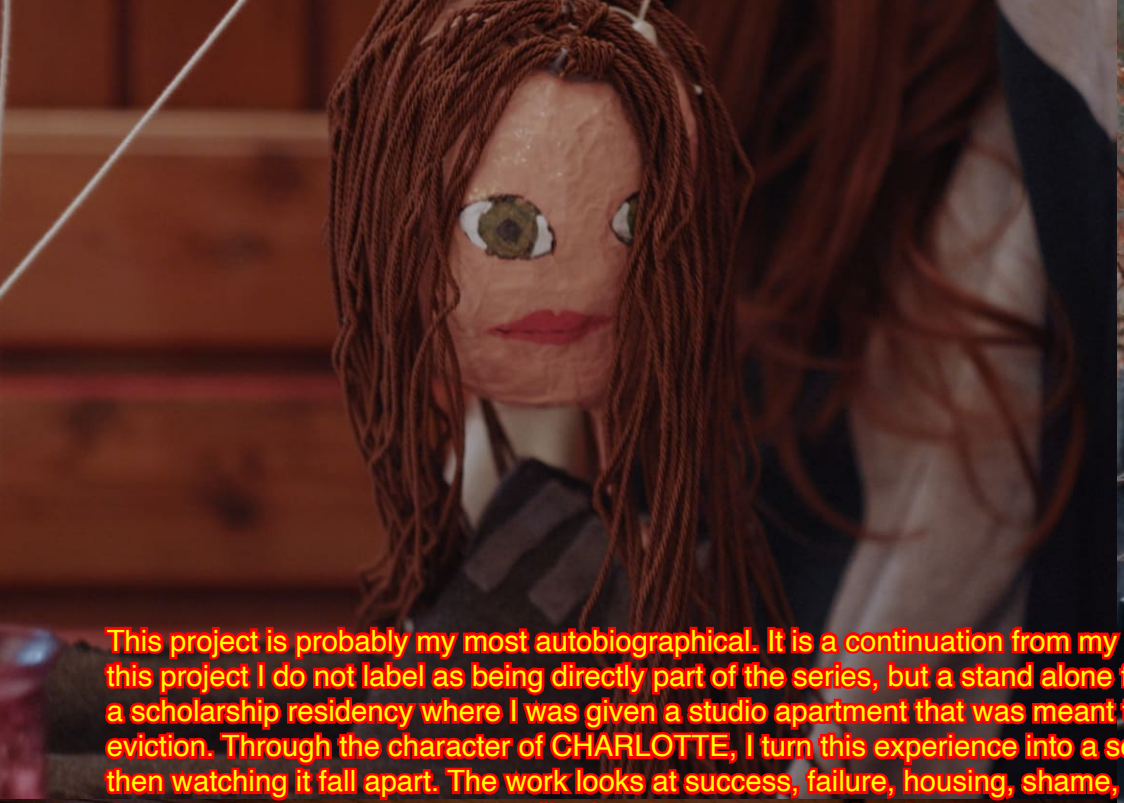
2026

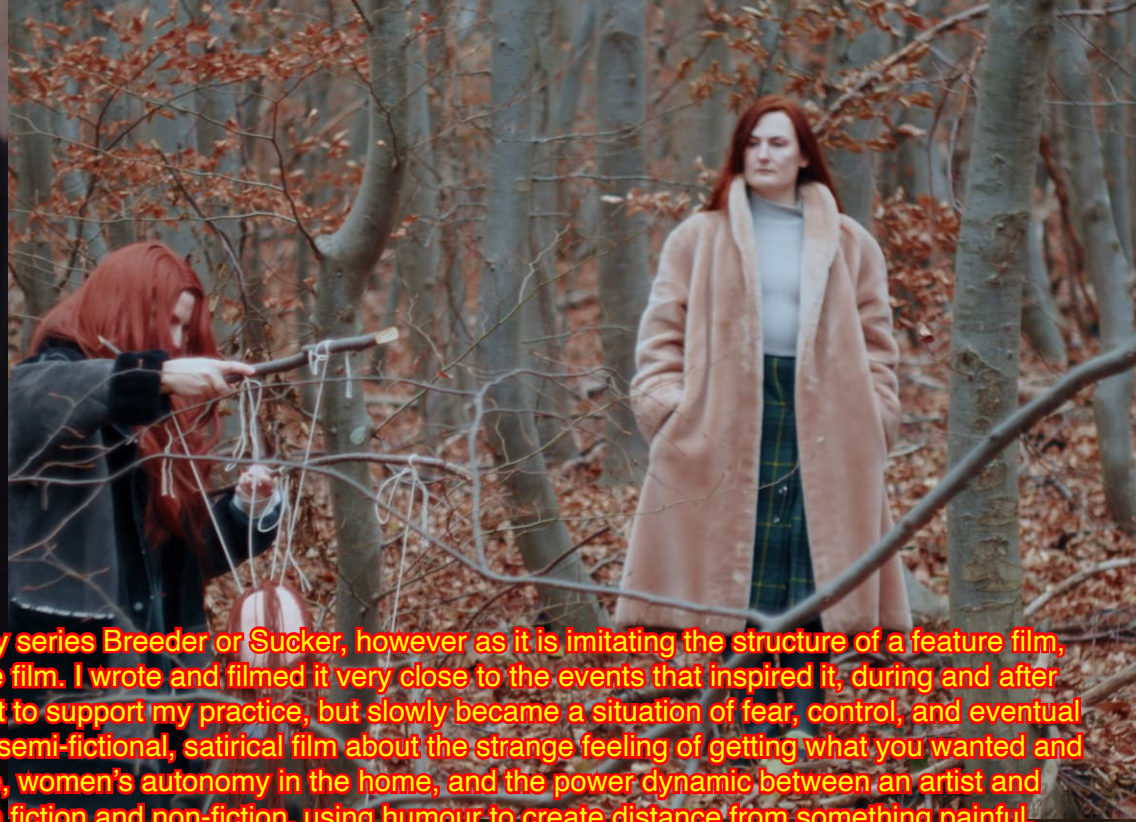






It´s winter. CHARLOTTE is navigating a scholarship she received, in which she is funded a studio and apartment for her final year of studies by wealthy donors. As the situation deteriorates, CHARLOTTE navigates what success and failure really mean, the complexity of getting what you want, and what it truly means to call somewhere "home". The film touches upon tenant rights, friendship, and personal autonomy.

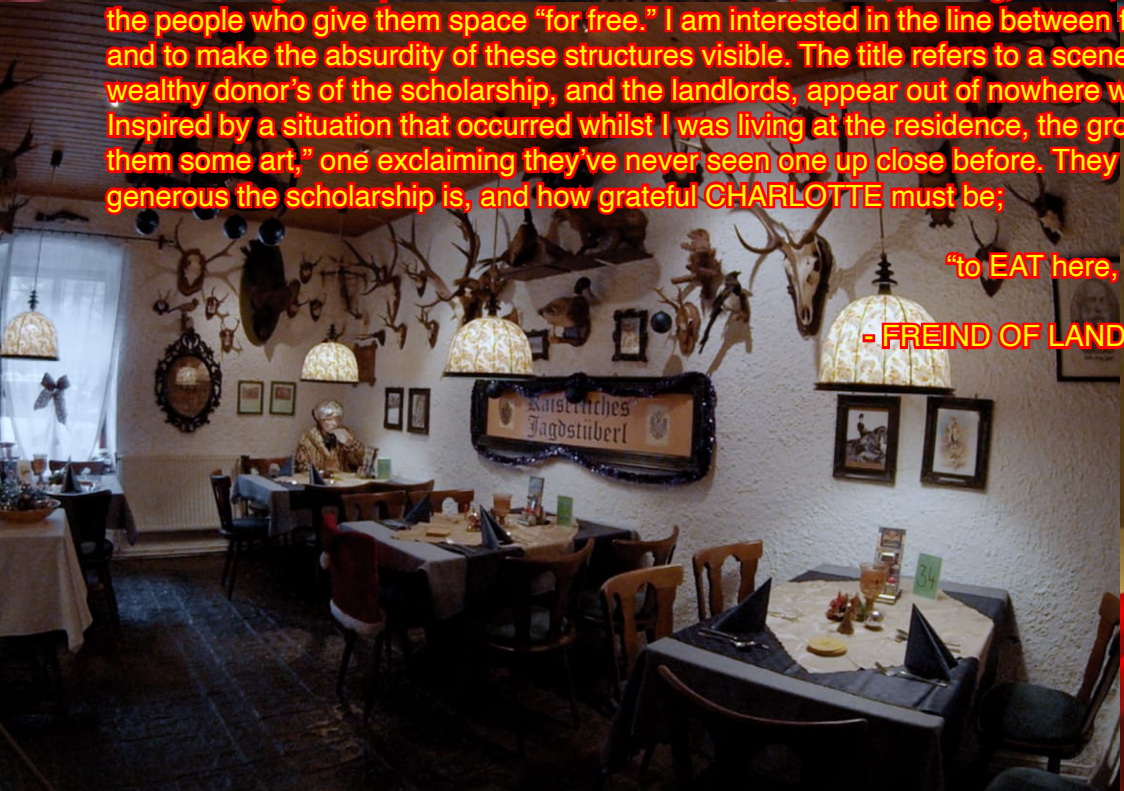


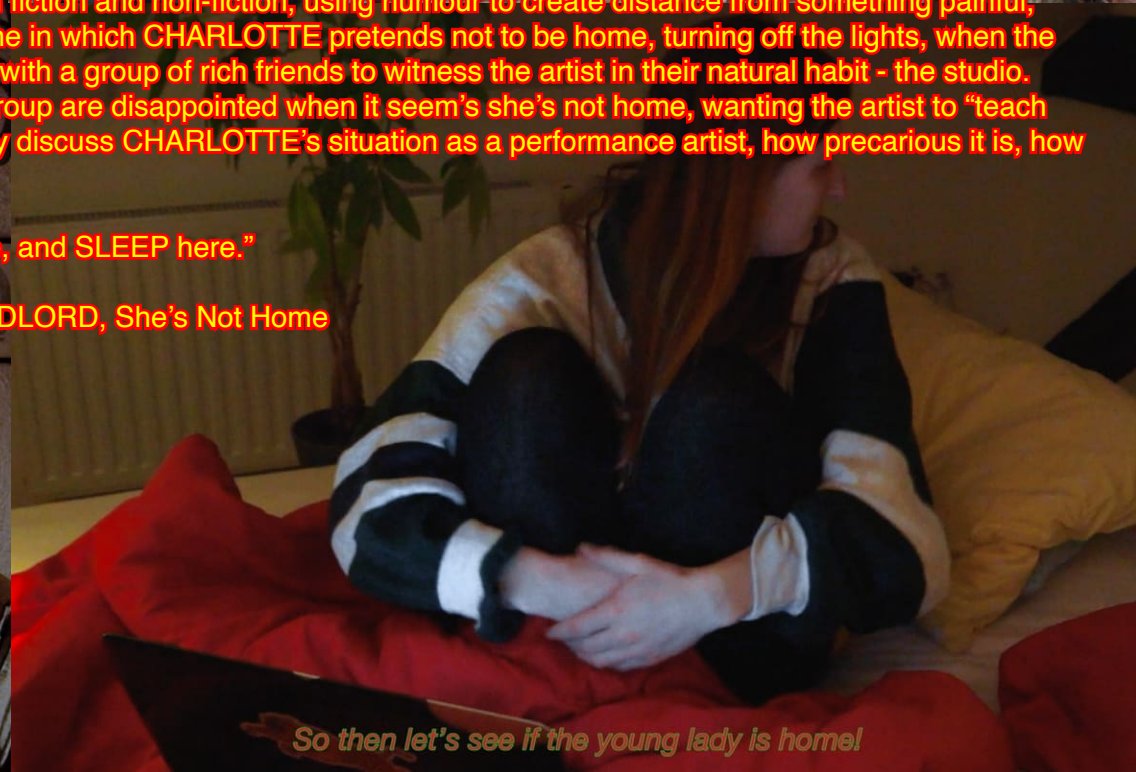


This project is probably my most autobiographical. It is a continuation from my series Breeder or Sucker, however as it is imitating the structure of a feature film, this project I do not label as being directly part of the series, but a stand alone film. I wrote and filmed it very close to the events that inspired it, during and after a scholarship residency where I was given a studio apartment that was meant to support my practice, but slowly became a situation of fear, control, and eventual eviction. Through the character of CHARLOTTE, I turn this experience into a semi-fictional, satirical film about the strange feeling of getting what you wanted and then watching it fall apart. The work looks at success, failure, housing, shame, women's autonomy in the home, and the power dynamic between an artist and the people who give them space "for free." I am interested in the line between fiction and non-fiction, using humour to create distance from something painful, and to make the absurdity of these structures visible. The title refers to a scene in which CHARLOTTE pretends not to be home, turning off the lights, when the wealthy donor's of the scholarship, and the landlords, appear out of nowhere with a group of rich friends to witness the artist in their natural habit - the studio. Inspired by a situation that occurred whilst I was living at the residence, the group are disappointed when it seem's she's not home, wanting the artist to "teach them some art," one exclaiming they've never seen one up close before. They discuss CHARLOTTE's situation as a performance artist, how precarious it is, how generous the scholarship is, and how grateful CHARLOTTE must be;

"to EAT here, and SLEEP here."

- FREIND OF LANDLORD, She's Not Home

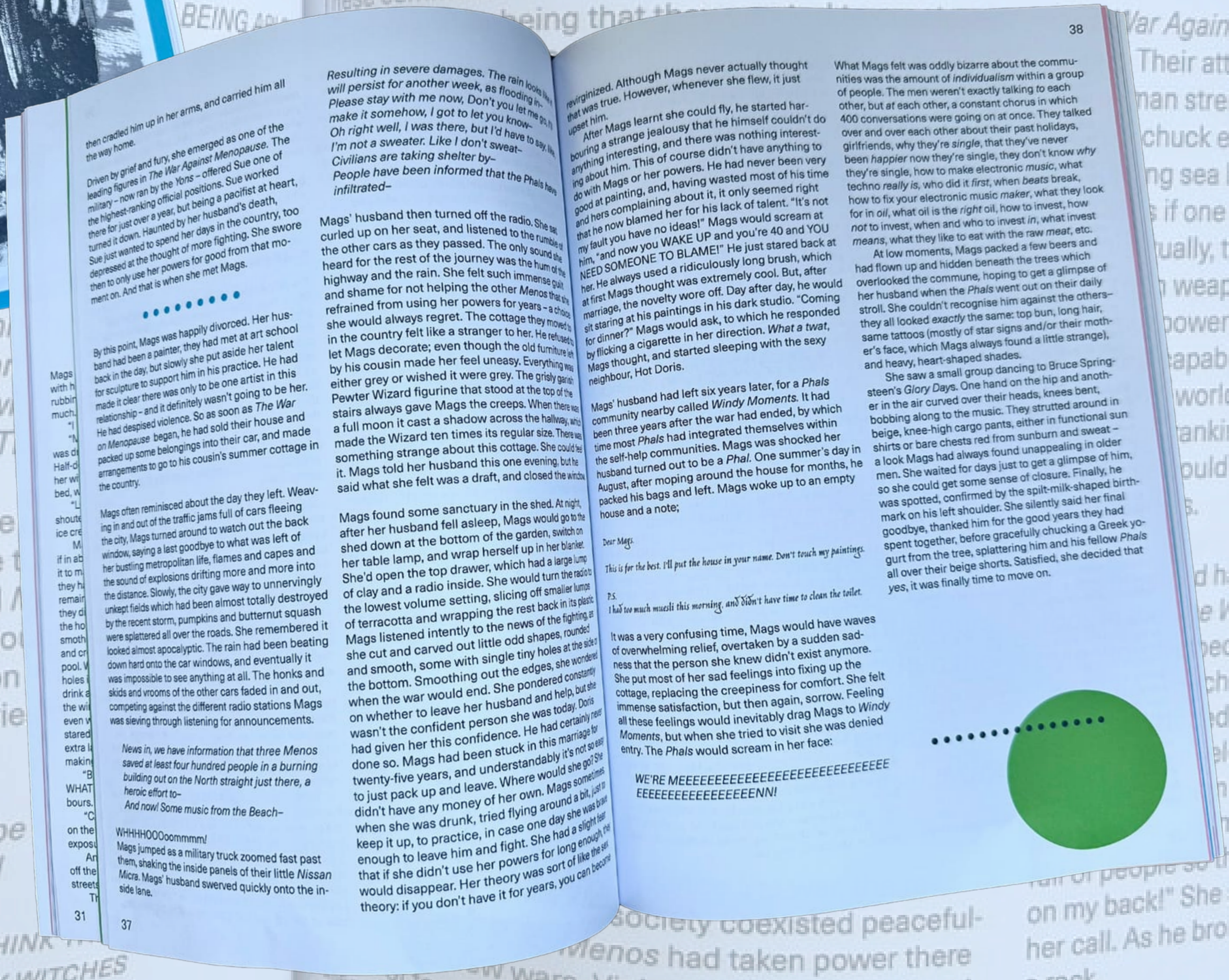


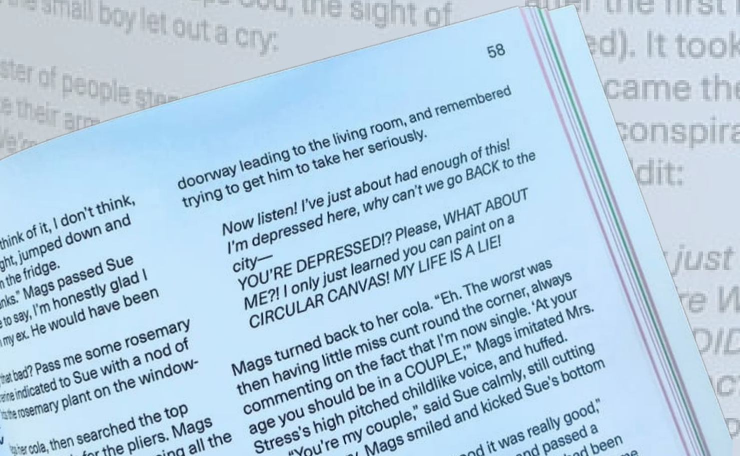


Menos is part of ODDBALL magazine, created by Scott Cliff Evans in 2026.
My story is illustrated by Jolijn Baeckelandt.

In a world reshaped by the War Against Menopause, in which women with superpowers now hold society's power and the defeated men have retreated into self-help communities, Mags, Sue and Doris are three ageing "Menos" whose powers (flight, super strength and breathing underwater) are only bearable when they're drunk. After a botched rescue of a boy stuck in a tree, they decide they need a young assistant to help them control their drinking. Once the interviews with useless young men fail, they hire Catherine, a young woman and PhD student, who trains them to use their powers sober.









A site specific installation at PART International Art Residency Austria, as part of the exhibition **DOMESTICATED**

FENCE?



31 pieces of cardboard, 2 x 1.30m each

cardboard, acrylic paint, double sided tape, masking tape

2025

Photos by Michael Strasser



THE GASH CLUB



As part of the herbstcabaret at steirischer herbst 25'

Humour, satire and absurdity come together in Charlotte Gash's shows. In *The Gash Club*, she looks to the future whilst telling stories of current events: the artist's great-great-granddaughter has transformed the basement of the Forum Stadtpark into an illegal cabaret venue. She and the audience have sneaked in to watch one of the monthly performances and to hide from the tyranny of a regime that has banned cabaret. Using cardboard props, costumes and stories, Gash's descendant explains her situation and draws eerie parallels with the past – our present.

Text by curators Gábor Thury and Beatrice Forchini. All photos: steirischer herbst / Sebastian Reiser

Link: https://vimeo.com/charlottegash/thegashclub



Set 100 years in the future, The Gash Club follows a possible descendant of mine, GASH, who has recently found my diary at her mother's house. The audience listens as GASH compares her life with mine, only to realise that progress in feminism and queer rights has been reversed. GASH performs the script she prepared with her co-host Joel as best she can on her own. She explains that he has not shown up and fears that he has once again been arrested for "the walk of the same"—walking in the street with another gay man. Using a mop head as his replacement, GASH continues the show alone. The research includes female hysteria, the Salem witch trials, queer history in 1960s Britain, and the Lebensborn programme.



From right to left: a

1. Frau Gash sitting with diary - cardboard, glue, gouache paint

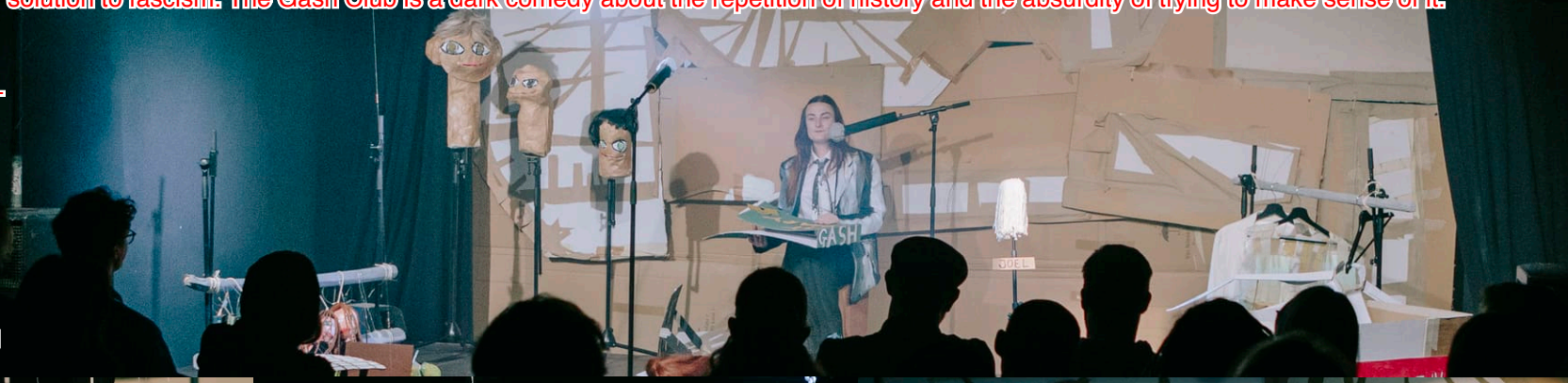
2. Frau Gash displaying costume - cardboard, glue, gouache paint, velcro

3. Puppets - papier-mâché, string, paintbrushes, cardboard, glue, fabric, goauche paint,

4. Props - wounded vagina sign, puppet props, cardboard, glue, gouache paint

5. Full stage design - mostly cardboard, 2 cardboard mics, mic stands, props, Joel (mop).

GASH begins with a fashion show, displaying contemporary clothes that double as weapons. Through readings from the diary, she tries to understand present-day birth control and abortion rights, presenting her findings in the form of a puppet show. She compares our time with her own, in which women have lost the right to vote and "breeding homes" exist once again. These comparisons are filled with misunderstandings—for example, her interpretation of the word "con-dom" after reading multiple diary entries about men not knowing how to use condoms. The performance ends with an eight-minute song in which GASH tries to decipher the meaning of the word "queen" after finding multiple people described as such in the diary. She eventually arrives at the theory that drag queen Kate Bush's hit Cloudbusting is the solution to fascism. The Gash Club is a dark comedy about the repetition of history and the absurdity of trying to make sense of it.



Concept, text, lyrics and set design:
Charlotte Gash
Costume design:
Charlotte Gash und Charlotta Öberg
Costumes:
Charlotta Öberg
Outside Eyes:
Carolina Nöbauer und Julian Ernst
Assistant:
Kärt Kokkota
Puppet support:
Julian Ernst
Sound production:
Gregor Anreiter

Duration: approx ca. 45 min
Commissioned and produced by steirischer herbst '25



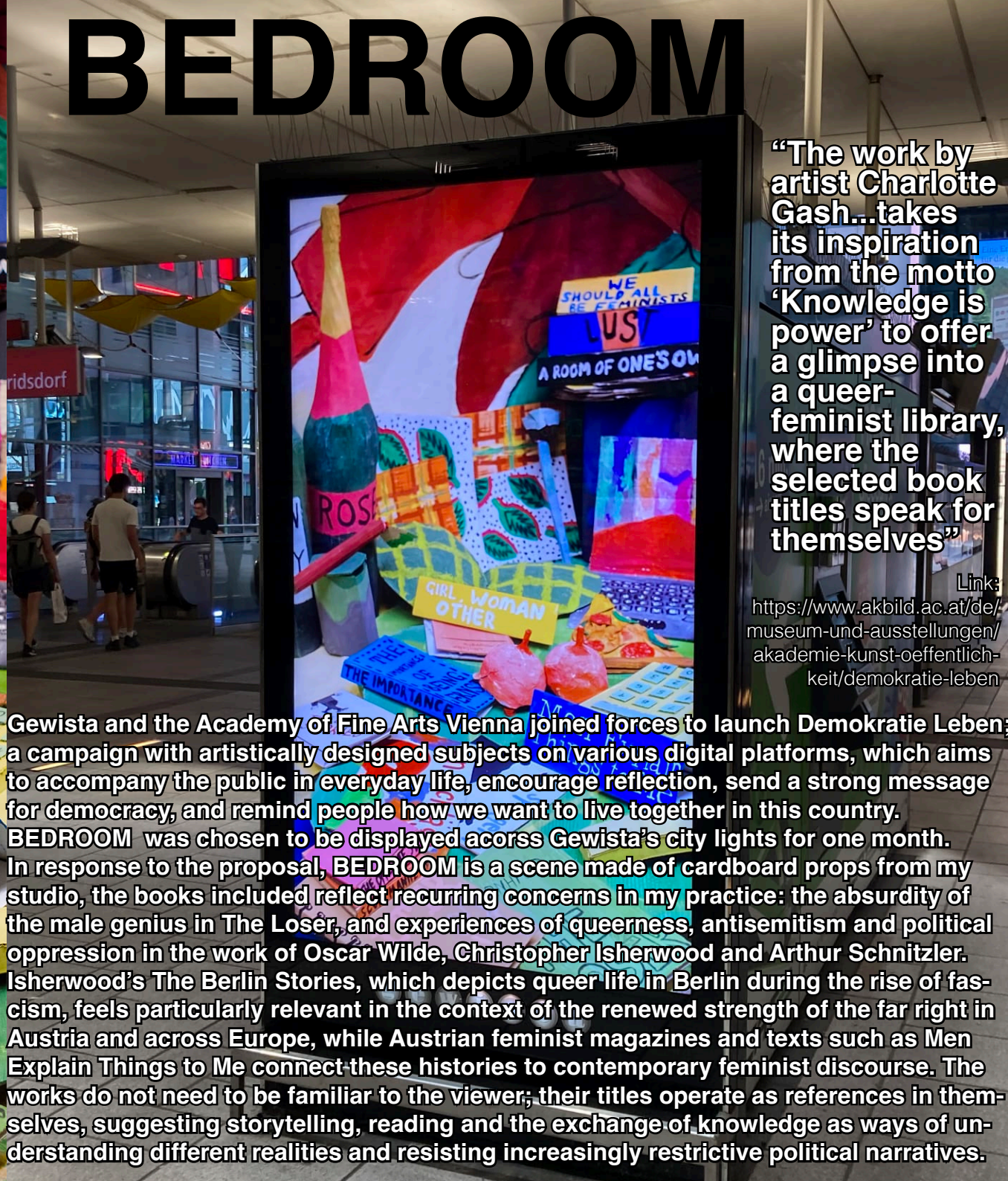






BEDROOM





"The work by artist Charlotte Gash...takes its inspiration from the motto 'Knowledge is power' to offer a glimpse into a queer-feminist library, where the selected book titles speak for themselves"

Link:
https://www.akbild.ac.at/de/museum-und-ausstellungen/akademie-kunst-oeffentlichkeit/demokratie-leben

Gewista and the Academy of Fine Arts Vienna joined forces to launch Demokratie Leben; a campaign with artistically designed subjects on various digital platforms, which aims to accompany the public in everyday life, encourage reflection, send a strong message for democracy, and remind people how we want to live together in this country.
BEDROOM was chosen to be displayed acorss Gewista's city lights for one month.
In response to the proposal, BEDROOM is a scene made of cardboard props from my studio, the books included reflect recurring concerns in my practice: the absurdity of the male genius in The Loser, and experiences of queerness, antisemitism and political oppression in the work of Oscar Wilde, Christopher Isherwood and Arthur Schnitzler. Isherwood's The Berlin Stories, which depicts queer life in Berlin during the rise of fascism, feels particularly relevant in the context of the renewed strength of the far right in Austria and across Europe, while Austrian feminist magazines and texts such as Men Explain Things to Me connect these histories to contemporary feminist discourse. The works do not need to be familiar to the viewer; their titles operate as references in themselves, suggesting storytelling, reading and the exchange of knowledge as ways of understanding different realities and resisting increasingly restrictive political narratives.

THE SOUND OF LOSERS



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 by curator of Tanzquartier Wien Carolina Nöbauer, and Charlotte Gash

Musical performance
TQW studios
150 minuets long

2024

LINK's:

Full musical:
https://mediathek.tqw.at/tanzquartier-wien-online-archiv?tx_tqwmediathek_pi1%5Baction%5D=detail&tx_tqwmediathek_pi1%5Bcontroller%5D=Video&tx_tqwmediathek_pi1%5Bvideo%5D=1073&cHash=db8f361f4d0e3df69d7eda597d12d1b7

THE CURATOR on The Sound of Losers by Charlotte Gash:
https://www.tqw.at/blog/you-are-losers-but-i-will-always-sleep-with-you-eine-alpenraumnovelle-i-cunt-face


JOJO AHLKVIST
DANIELLE PAMP
HILMA BÄCKSTRÖM


CHARLOTTE GASH


Sound OF
MOSES


CHARLOTTA ÖBERG


Painted backdops,
gouache paint on
non-flammable cotton
canvas, 4x3m;
gouach paint,
wood,
and hot glue gun
WOMEN
MEN EXPLAIN THINGS TO ME
A MIDSUMMER NIGHTS DREAM
I
PERFORMANCE



“I hate musicals...My sole critique thus only concerns my own long-lasting blindness. For, since the current issue of Text zur Cunt also has distinguished Charlotte Gash’s art of post-dramatic meta musical as a “Tableau vivant of the 21st century”, I, too, have to admit: I was wrong, all my life! The only true art form is, and always has been, the musical!”

– The Curator, on The Sound of Losers, “You are losers but I will always sleep with you – eine Alpenraumnovelle I cunt face,” Tanzquartier Wien Magazin 2021, p96-98

The Sound of Losers is a fine-art performance that imitates the plot structure of a musical. Set in a fictional art academy high up on “Mt. Loser” in contemporary Vienna, the work follows GASH, a sex-obsessed party maniac and performance artist who, after 25 years in the performance class, is punished for her behaviour and sent to teach a class of depressed male Swedish painters.

Through the lyrics, oversized cardboard props, painted backdrops and explicit humour, I use the familiar structure of a beloved musical to speak about failure, fear of failure, female sexuality, burnout, sexism and the absurdities of the art market. GASH is told to give up sex, partying, queerness and “bad behaviour” in order to become the right kind of artist, but her attempt to become more acceptable only makes her life unravel. The piece stages the fear of becoming GASH — older, unmarried, childless, sexually free and living on little money — not as my authentic fear, but as a fear society projects onto women and teaches us to internalise. I am interested in how women are always asked to sacrifice something, whether pleasure, independence, motherhood or career, in ways men are not, and still somehow not be enough.

The Sound of Losers uses humour as a way to make pain visible. It is a performance about what it means to be a “loser,” and the terrible pressure to become the “right” kind of artist — while proudly refusing to be one.





Performers

Jojo Ahlkvist
Hilma Bäckström
Charlotte Gash
Charlotta Öberg
Danielle Pamp





















"*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

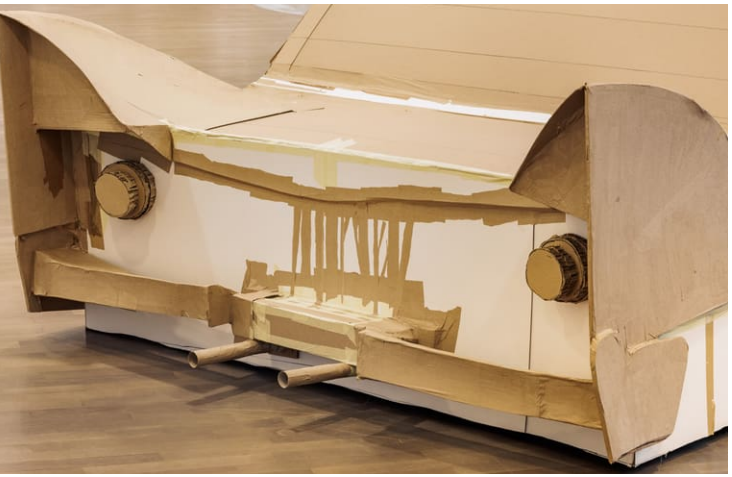
Mirroring the former car dealership that Neuer Kunstverein Wien used to be, the car sculptures are placed where the real cars once stood. Each car comes from a film or TV show connected to failure, with the cars acting almost as characters themselves: key components in the scenes they appear in. The references include Absolutely Fabulous, Little Miss Sunshine, Only Fools and Horses, Postman Pat, Death Proof, Four Weddings and a Funeral, and two Elaine May films, The Heartbreak Kid and A New Leaf. One car, Christine, stands apart, detached from failure. Each model is painted and built to mimic the car from its original reference, accompanied by a print describing the scene it comes from. The film shown alongside the sculptures is a mockumentary trailer for GASH STATION, made throughout the creation of the exhibition: a trailer for a tragic comedy, outlining the process, failed attempts, and obsession with cardboard whilst making the exhibition

"*Cardboard*." - trailer for GASH STATION , Charlotte Gash











CHRISTINE

1958 Plymouth Fury

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

Starting at €5999,99

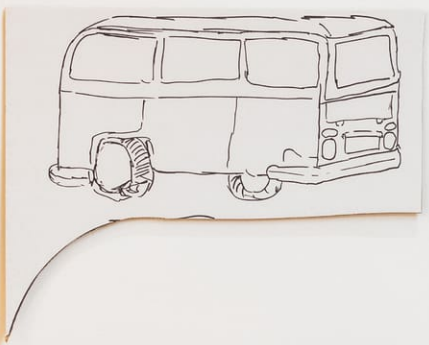


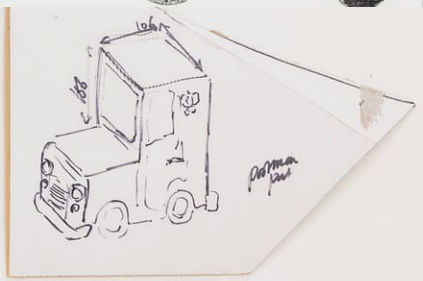
from left;
"CHRISTINE" (sculpture, 2.15x1.16x4.64)
"CHRISTINE" (print, front)
"CHRISTINE" (print, back)
"CHRISTINE" (model car)

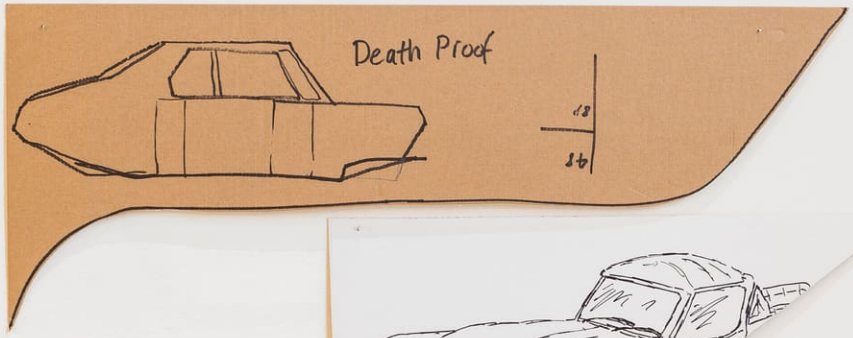
GASH STATION; installation made from cardboard, tape, paper mache, all with a wooden frame, (one car spinning on a rotating platform) and an jazz playlist accompanying the exhibition
GASH STATION - The Documentary; film, 6:08 minutes
9 model cars; dimentions vary, made of cardboard, paint, glue
Oil pastel and pen drawings; on paper
Pen drawings; on cardboard
Pen drawings; on paper

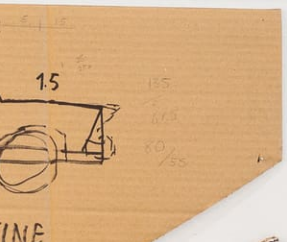


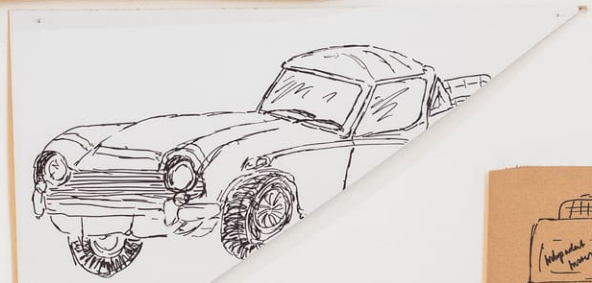


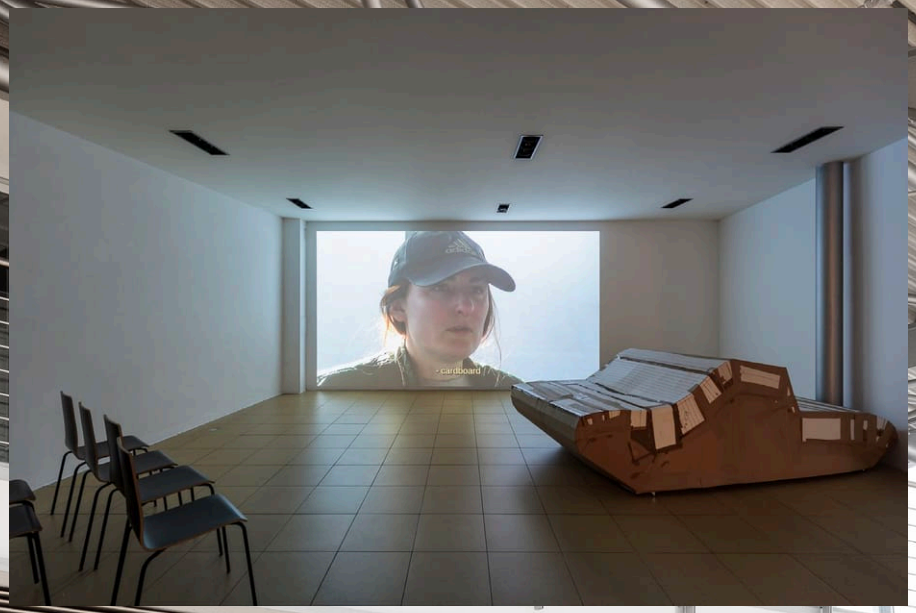











Above installation shot:
GASH STATION - The Documentary - trailer
accompanied by
"*Death Proof*," 1.30 x 3.30 x 95







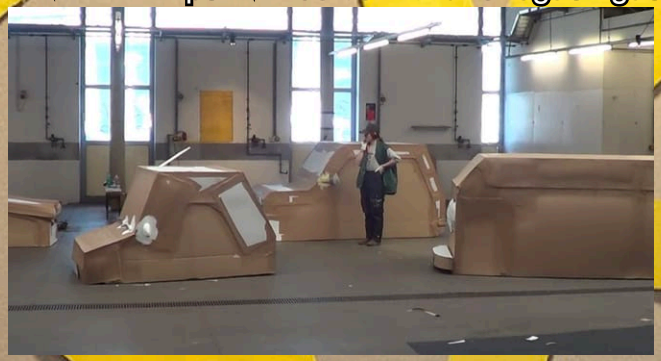


from right,
"Four Weddings"
"*Only*,"
full installation shot
GASH STATION jacket
photos by Manuel Carreon Lopez and Christine Dahlerup

GASH STATION - *the trailer*

GASH STATION is a behind-the-scenes mockumentary in which Gash tries to make a scary horror film about the experience of working alone for three months in such a large and creepy space whilst making the cars. As the cars start to take over the space, Gash becomes more and more obsessed with the cars themselves, and the cardboard.

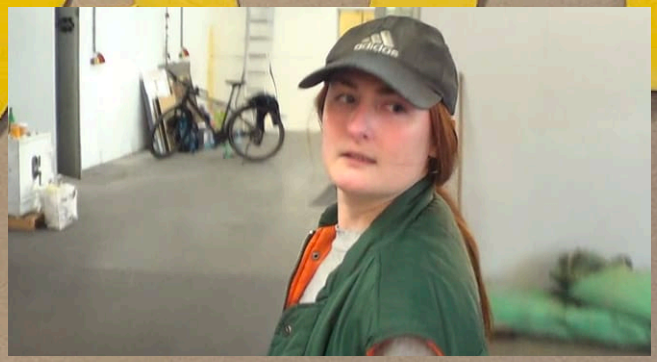
LINK: https://vimeo.com/charlottegash/gashstation





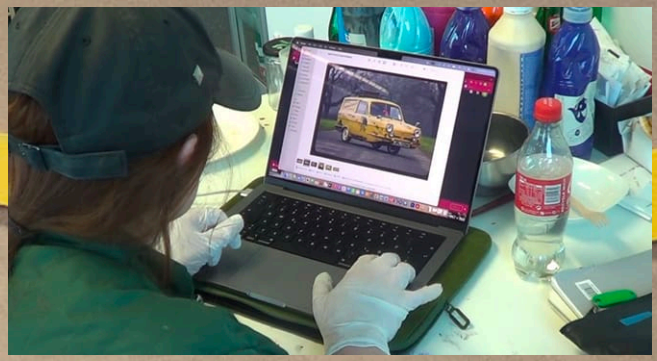










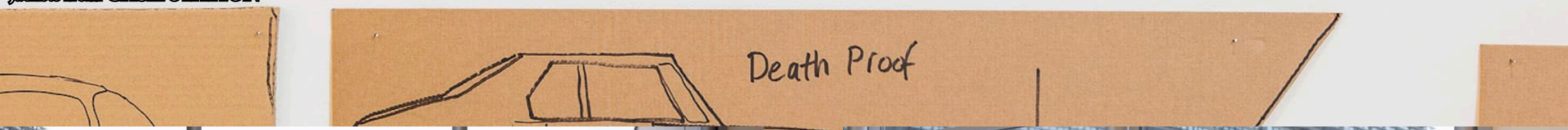








Jackets from *GASH STATION*









GASH STATION AUCTION







1 hour performance
PARALLEL EDITIONS
2023

Performers
Charlotte Gash
Johan Alhkvist
Salvatore Vivanio
Charlotta Öberg

The cars, drawings, and models were auctioned off as part of a performance in NKV held by PARALLEL EDITIONS


“Location”
Ingrid
AS
BAR PERSON 1
Anita Oberg
Belvedere 21
2023


a teenager where I loved to hear people saying







Video works

Breeder or Sucker Episode 3,
HD, Sound, Color, English subtitles
27:46 mins
displayed over 5 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
Cement sculptures
cement, rebar, styrofoam, hot glue, tape
dimensions variable

Performance
GASH'S REVENGE PLAYS
20 mins
performed by
Charlotte Gash, Charlotta Öberg and Susi Schmid



"Location" was part of Über das Neue / On the New - a group exhibition at Belvedere 21, Vienna. As the exhibition was a mix of artist positions (like myself) and off-space positions around Austria, my title Location refers to the name of the off-space featured in Breeder or Sucker Ep. 1, curated by THE CURATOR (The Sound of Losers review, Tunnel of Inclusion, Breeder or Sucker Ep.1). The installation involves Breeder or Sucker, Episode 3, FOMO, as well as the Breeder or Sucker, Episode 3, FOMO - Behind the Scene's documentary. Accompanying the installation are large cardboard wine glass and cigarette sculptures, as well as the cement pedestal sculptures.

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

Below photo's from left to right: documentation of diploma installation, still from Breeder or Sucker; EP.1,

BREEDER OR SUCKER
THE TV SHOW

Breeder or Sucker is a series of semi autobiographic, comedic, feminist episodes, centring 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 mansplaining, 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 'auto theoretical' quality, one that is 'personal-theoretical, incidental and gut-centred.' By integrating philosophy and social criticism with autobiography, auto theory 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' auto theoretical 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 cataloque.





Stills from Breeder or Sucker : Episode 1, CHARLOTTE and THE CURATOR

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

EP.3

1920 x 1080
H.264
Sound
Color
English subtitles

57:16 mins

2025

LINK: https://vimeo.com/charlottegash/breederorsuckerepisod3

stills from Breeder or Sucker : Episode 3,
CHARLOTTE and OLD LADY





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.

stills from Breeder or Sucker : Episode 3



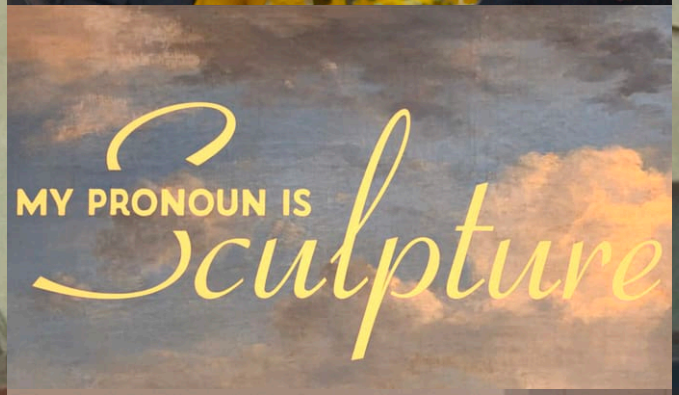














Stills from; Behind the Scenes Documentary, Episode 3, Gash Productions

LINK: https://vimeo.com/charlottegash/behindthescenesep3





BEHIND THE SCENES

EP.3

behind the scenes

1920 x 1080
H.264
Sound
Color
English subtitles

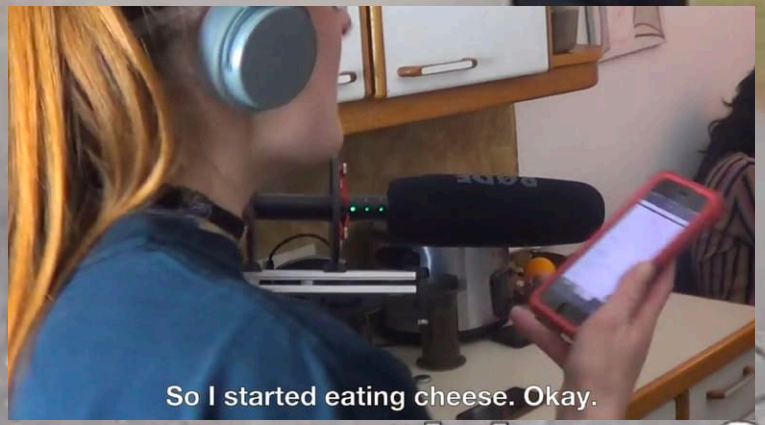
27:45 mins

2023









Who shoots behind the scenes things?

EP.2

Video
HD
Sound
Color
English subtitles

43:29 mins

2023

LINK: https://vimeo.com/charlottegash/breederorsuckerep2



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,
CHARLOTTE and WAITING ROOM PERSON 1+3

ill from Breeder or Sucker : Episode 1



EP.1

Video
HD
Sound
Color
English subtitles

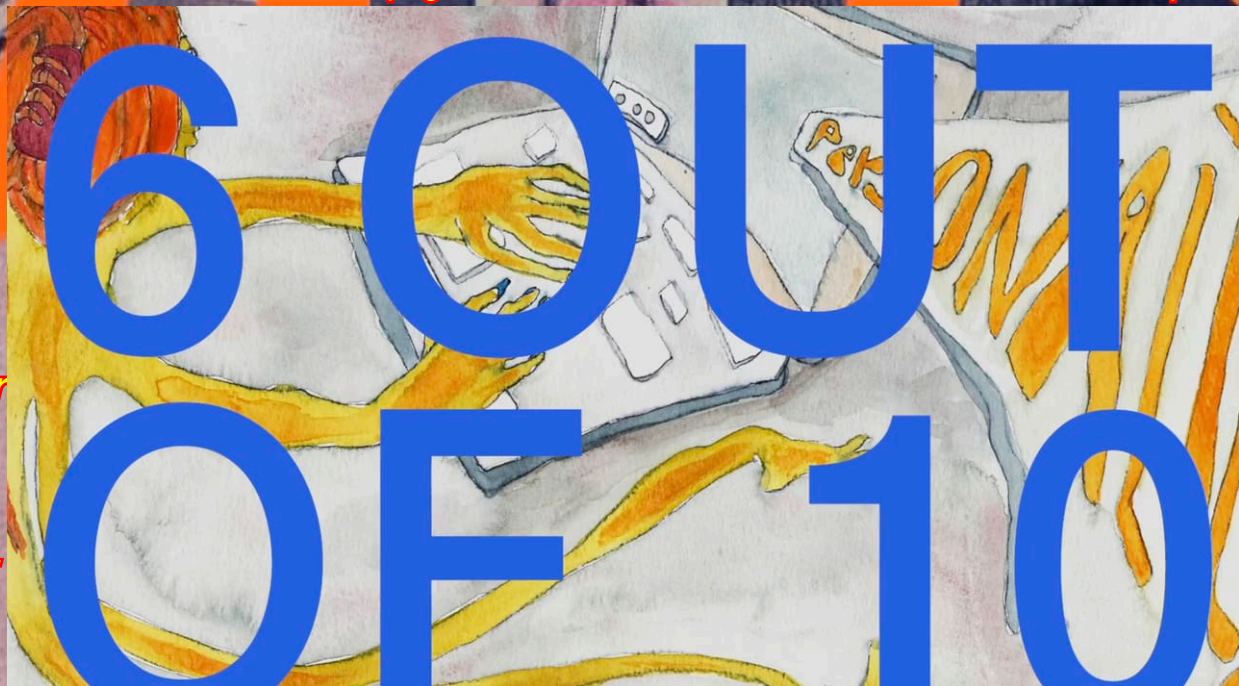
42:53 mins

2022

LINK: https://vimeo.com/charlottegash/breederorsuckerep1

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 opportunity 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 : Episod



stills from Breeder or Sucker : Episode 1



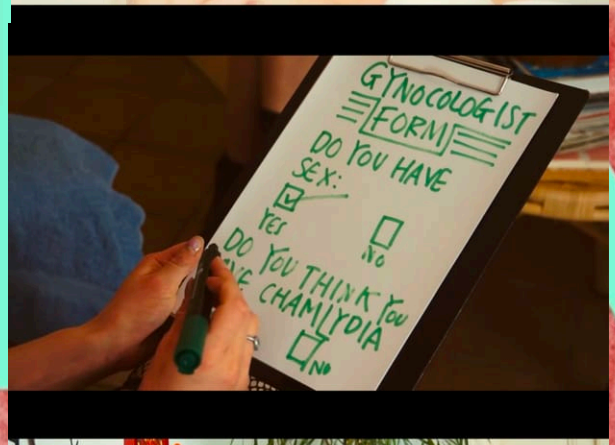






stills from Breeder or Sucker : Episode 2









Kunsthalle Prize Award 2022

SCULPTURE INSTALLATION

Transport Van

Fireproof impregnated cardboard, fireproof B1 brown paper, gauche paint, paper mache, tape, hot glue
Dimensions variable

Immitation of the Kunsthalle Wien transport van, and the works of the other artists involved within the prize exhibition.

Photos by Klaus Pichler
2023



VIDEO WORKS

Behind the Scenes Documentary; Tunnel of Inclusion

Video
HD, Sound, Color, English subtitles
28:58 mins

Set within the Breeder or Sucker universe, THE CURATOR (Laura Hinrichsmeyer, as seen in Breeder or Sucker Ep.1, and writer for TQW studios The Sound of Loser's review) hires a film crew to document her first institutional exhibition as curator. Using the exhibition Unfreezing the Scene Kunsthalle prize award exhibition 2022 as the backdrop, Tunnel of Inclusion follows THE CURATOR, CHARLOTTE, (Charlotte Gash, as seen in the Breeder or Sucker series), ARTIST 2 (Albin Bergström, as seen in Breeder or Sucker Ep.1), ARTIST 1 (Julius Pristauz, as seen in Breeder or Sucker Ep.3), and ART BITCH (as seen in Breeder or Sucker Ep.1) as they install the exhibition, Tunnel of Inclusion. I used the real Kunsthalle curators and team, along with the winning artists in the exhibition, (Albin and Julius) to act in the mockumentary. The mockumentary was filmed during the build up of the show, and the last scenes being shot on the day of the opening, and during the opening speeches.

"Tunnel of Inclusion is a mockumentary style persiflage of installing a prize exhibition showcasing the young Austrian art scene…sounds familiar. Always using humour 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



Installation shots of the exhibition Tunnel of Inclusion.
Photos by David Avazzadehand and eSel

Episode 3 Trailer | Breeder or Sucker | Gash Productions;

Video
H.264, Sound, Color, English subtitles
2.20 minutes

PERFORMANCE









Award Ceremony

15 minutes
Performance
This performance was created to be the end of the mockumentary, ***Tunnel of Inclusion***. 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 they're speeches, tieing in the real Kunsthalle Wien prize award with the fake exhbition; ***Tunnel of Inclusion***.

Curators Pieternel Veermoortel, Astrid Peterle, and Hannah Marynissen played along, acting as their characters in the mockumentary.
The artistic director of Kunsthalle Wien, Nataša Ilić, played DIRECTOR OF INSTITUTION 2,
ART BICTH (as seen in Breeder or Sucker Ep.1) was played by Julija Zaharijević,
FIRE BRIGADE PERSON was played by Jojo Ahlkvist (as seen in Breeder or Sucker Ep.3, playing DINNER PERSON 3),
THE POLICE, played by Charlotte Öberg (as seen in Breeder or Sucker Ep.3, playing PARTY PERSON 4, in Breeder or Sucker Ep. 2 playing NURSE 1, and Breeder or Sucker Ep.1 playing EXTRA IN BAR 2, FLIRTER, and GALLERY PERSON 4)
and Pål Rees (as seen in Breeder or Sucker Ep.3 as ASSISTANT 2 and CAMERA PERSON)

The performance included props - a melted ice sculpture on a cardboard pedestal, a "firework" sign, made from cardboard and candles, which spelt out the words "tunnel of inclusion," and a sign that hung over the top of the stage, which read "PRIZE 2023 TUNNEL OF INCLUSION."

After the performance, I edited the footage into the end of the mockumentary ***Tunnel of Inclusion***, and the new edit was then shown within the exhibition space.

Stills from the performance at the opening ceremony.
Photos by eSel and David Avazzadeh









GASH'S



REVENGE PLAYS

Gash's Revenge Plays are a collection of 17 short humorous, feminist texts, in the form of scripts, poems, and stories, and lyrics, 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 GASH'S REVENGE PLAYS being performed at the Kalidescope Film Festival 2023

Photos by Peter Griesser

and

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

Photos by eSel: Joanna Pianka

LINK: https://vimeo.com/charlottegash/gashrevengeplays

Performers: Charlotte Gash, Charlotta Öberg, Susi Schmid

















DONDA

(little eddie investigates)

THE MUSICAL

2021
PHOTOS BY MALTHE JOHNSEN

150 mins long

LINKS:
https://vimeo.com/charlottegash/dondap1

https://vimeo.com/charlottegash/dondaintermission

https://vimeo.com/charlottegash/dondap2-1

https://vimeo.com/charlottegash/dondap2-2



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 than 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

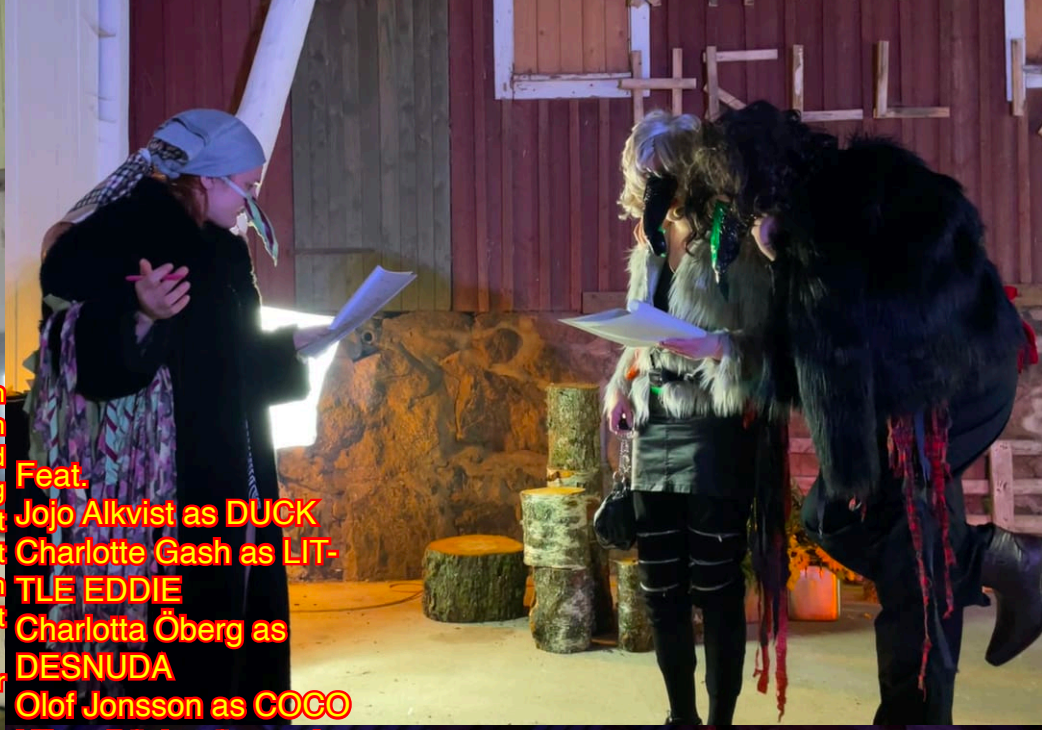


Written by Charlotte Gash
Directed by Charlotte Gash
Costume - Hedda Bauer and Charlotta Öberg
Playbill - Jojo Alkvist
Sound and Lighting - Jojo Alkvist
Daddy's Bar - Hilma Bäckström and Jojo Alkvist

Intermisson in Daddys Bar

The musical was written and constructed within a week at the Boalt residency in Sweden, then performed for the neighbours and people within the community.





Feat.
Jojo Alkvist as DUCK
Charlotte Gash as LITTLE EDDIE
Charlotta Öberg as DESNUDA
Olof Jonsson as COCO
Hilma Bäckström and Jojo Alkvist as THE CHOIR
Charlotta Öberg as SISSY
Hedda Bauer as SERIO
Charlotta Öberg as HODINI
Jojo 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

Installation;
4mx3mx5.5m, dimentions vary, cardboard, paper mache, plaster, paint, tape, hot glue, string, latex, projection screen, speakers, projector, script stuck on the outer wall of Breeder or Sucker, Episode 1 and Episode 2.

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, “OKAY COME IN.” - 10 mins

Texts;
okay come in (script)
nothing to eat, again (script)
smack the pretzel (exhibition text from the fake opening in Breeder or Sucker, Episode 2
The installation hosted two performances; *NOTHING TO EAT, AGAIN*, and *Come On In.*

The installation is a replica of a scholarship studio apartment I recieved from the Akademie as part of the Lettner und Lemberger scholarship in Vienna’s 2nd district in 2022, with the idea to produce and stage my diploma in the apartment, but I faced eviction before my diploma, and subsequently made the replica of the apartment out of cardboard.

Aligning with the rest of my work, NOTHING TO EAT. AGAIN. comments on failure, and the feeling of failure. The 4x5m house, in its entirity 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 mimicing real life, and aspects of failure, as mentioned in the other part of the portfolio.



Stills from; *Nothing to eat, again,* live performance *LINK: https://vimeo.com/912638433*



Still from: scene *Nothing to eat, Breeder or Sucker Ep.2*



Stills from performance; *OKAY COME IN* *LINK: https://vimeo.com/912637825*





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 certain behaviours within the artistic cultural sphere, and the art world in general.

2019

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

Photos by Freja Gothe

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2019
cardboard, plaster, paint, s
cripts, 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 that 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?

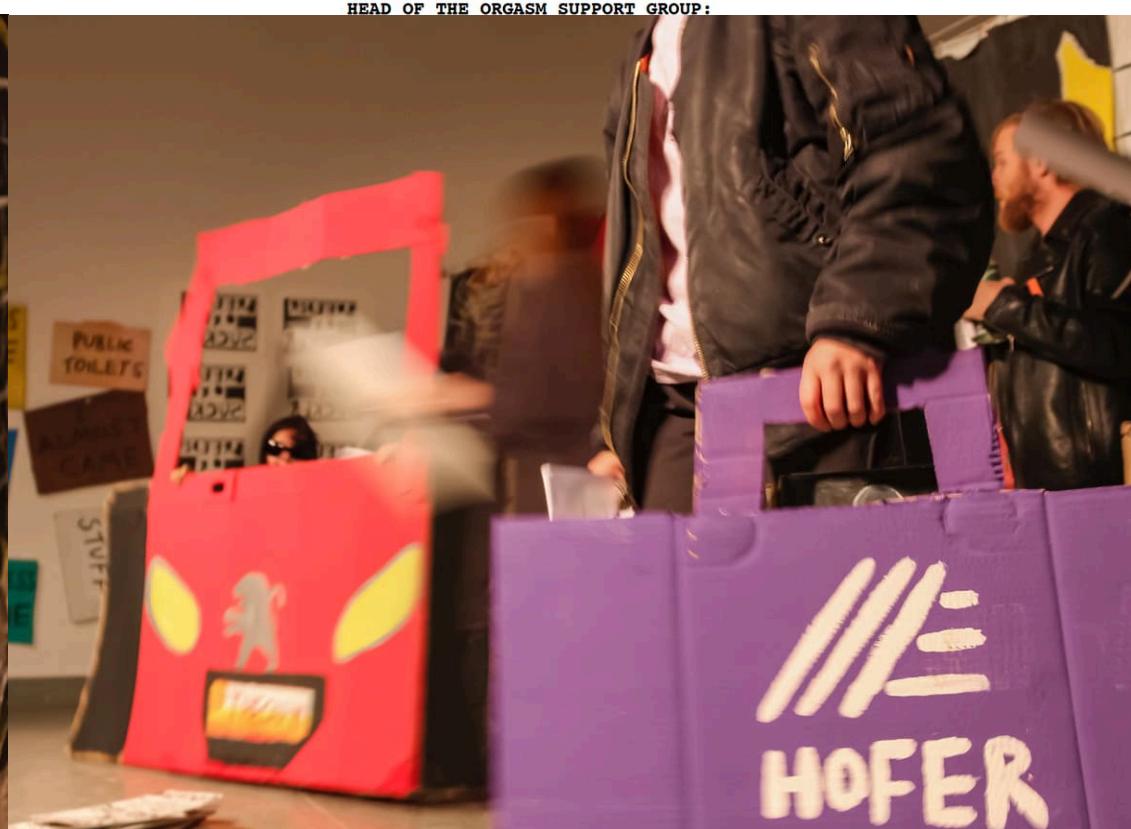
PARTICIPANT 2 puts up her hand

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, *Barbicant, Dazed and Confessed*, ect

3 mins
2020

stills from Breeder or Sucker - The Play - The Trailer

LINK: https://vimeo.com/312616359



"its made from cardboard"

DAZED AND CONFESSED






space is SO nice
Smack the Pretzel
Smack the Pretzel
Smack the Pretzel
Location
Geschirrspüler



“there are people in it!”

barbicant






GASH PRESENTS:
I MIGHT AS WELL BE A
LEMON

I MIGHT AS WELL BE A LEMON



2019
Photos by
Sigrid Mau
Documentation
by
Freja Gothe
30 mins

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 30 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 siuations. 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 shoe 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.

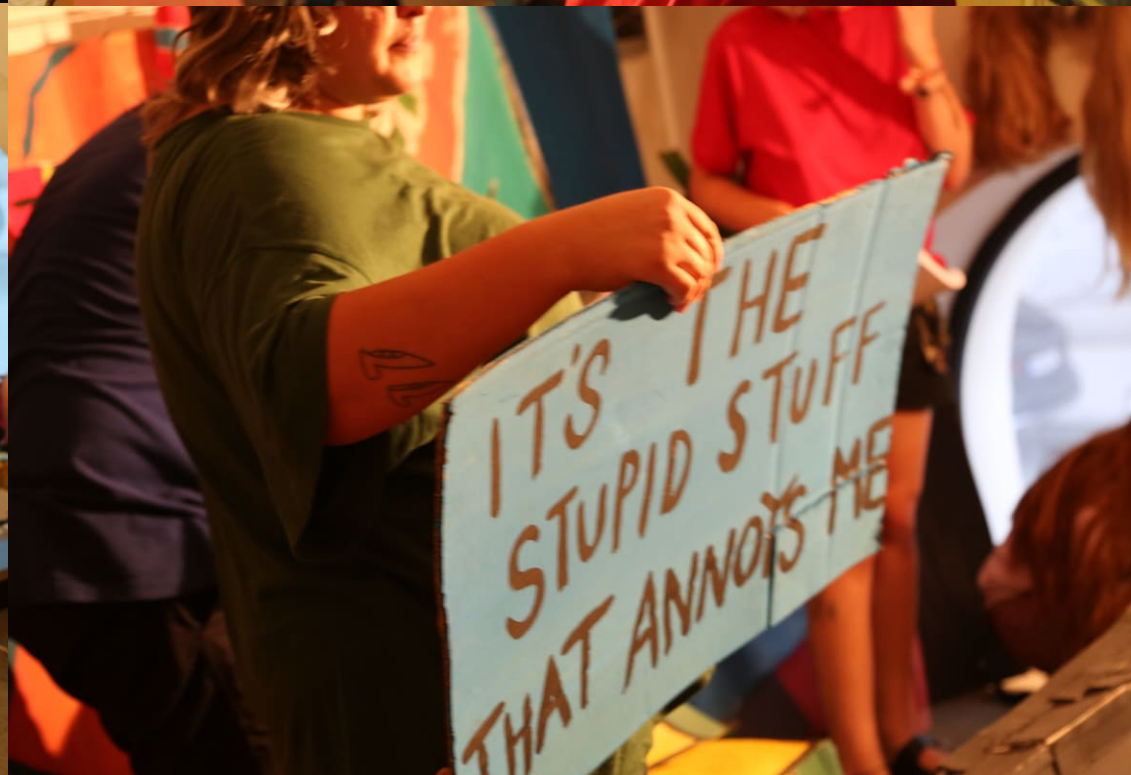








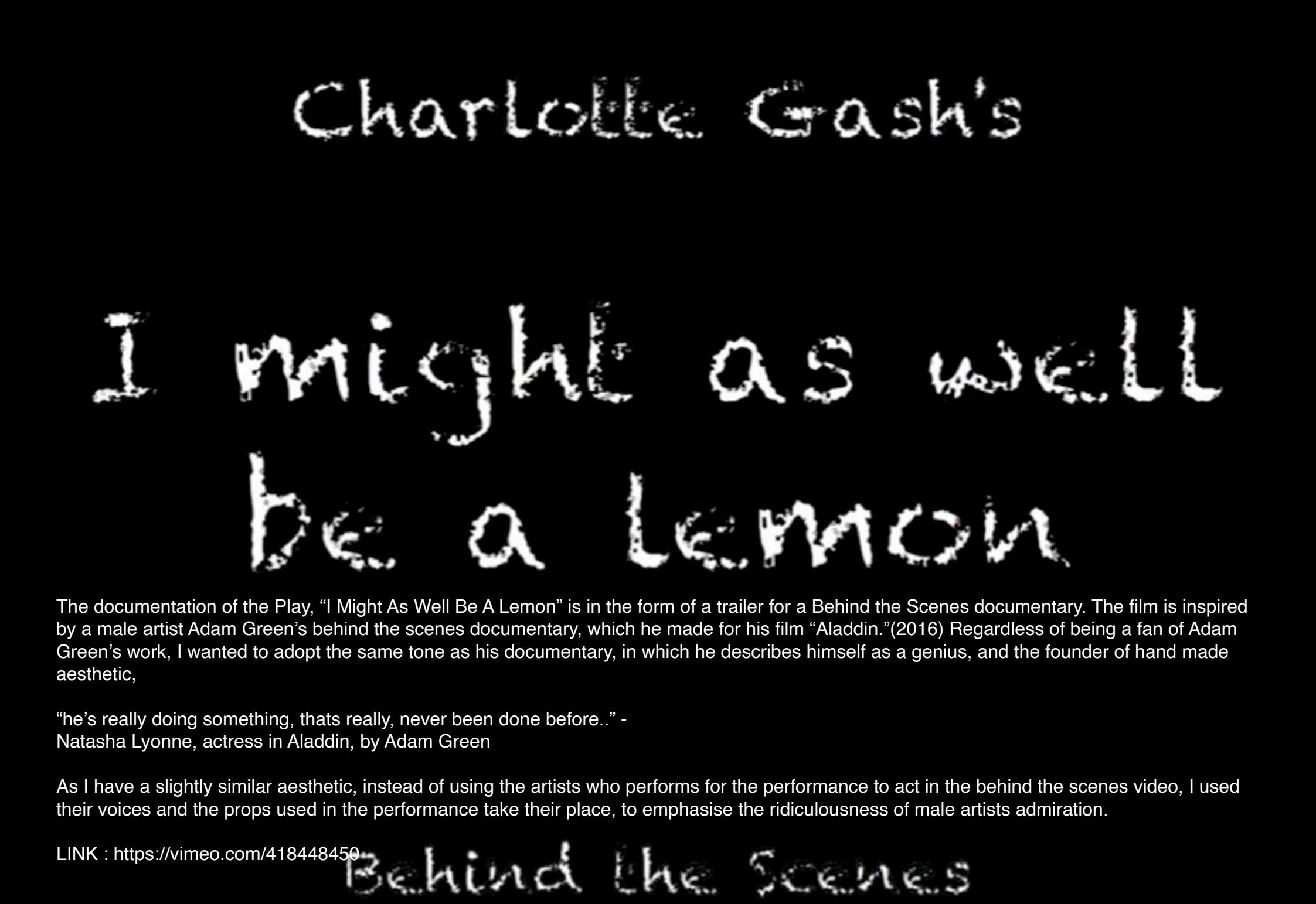

BILLA


IT'S THE
STUPID STUFF
THAT ANNOYS ME


CAN You
MY SHOES
SAF


CAN You
MY SHOES
SAFE?





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

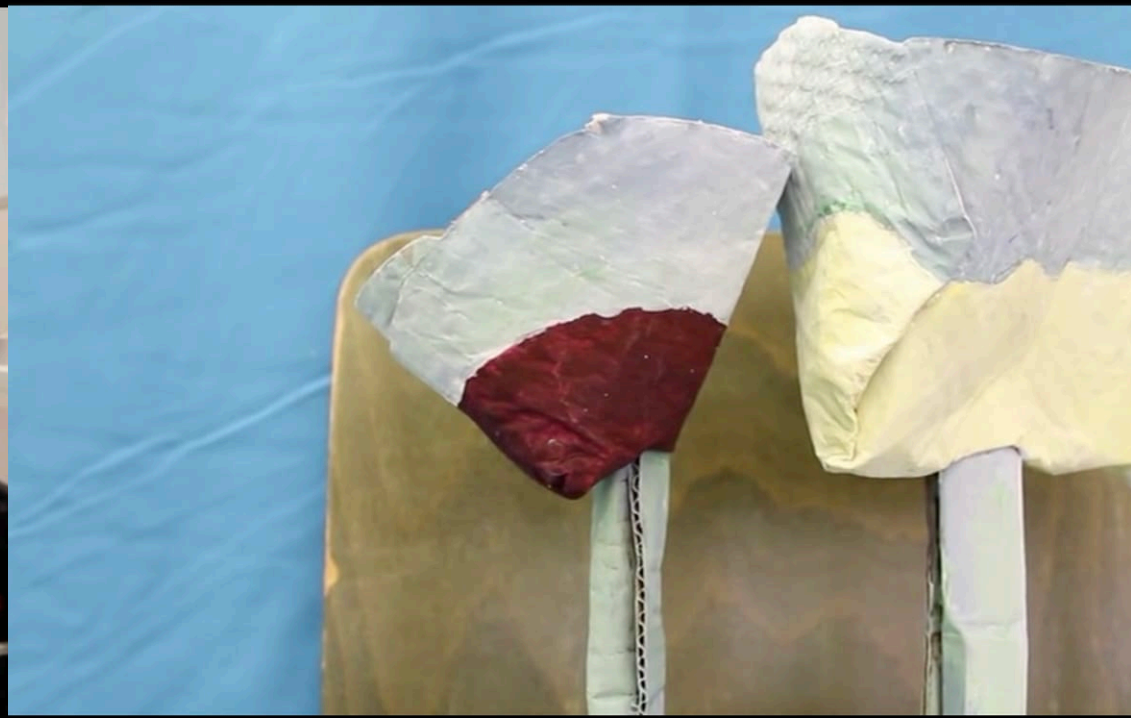
As I have a slightly similar aesthetic, instead of using the artists who performs for the performance to act in the behind the scenes video, I used their voices and the props used in the performance take their place, to emphasise the ridiculousness of male artists admiration.

LINK : https://vimeo.com/418448450









THE SOUND OF LOSERS - MUSICAL SCRIPT

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...?



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



Performance
Print
2018

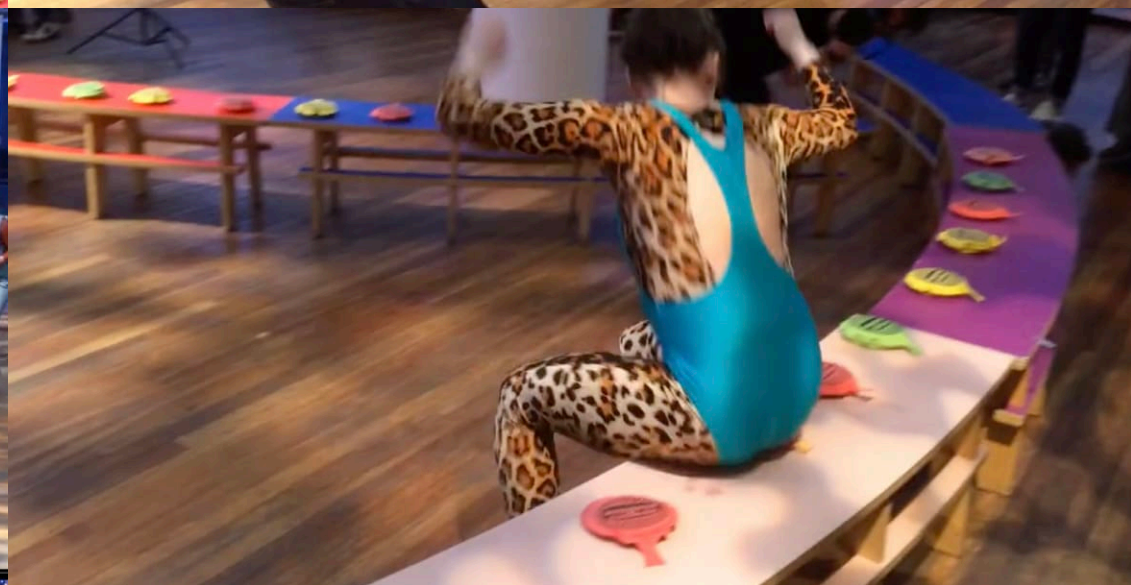
I HOLD THE WORLD RECORD FOR HOW MANY WHOOPIE CUSHIONS YOU CAN SIT ON IN 30 SECONDS AT THE WOMEN OF THE WORLD'S FESTIVAL IN LONDON SOUTH BANK CENTER IN 2016. A WORLD RECORD THAT HAS ONLY BEEN ACHIEVED MY MEN. IN 2018, A MEME OF ME, PERFOMRING THE WORLD RECORD, WENT VIRAL, WITH THE TAG LINE, 'TAG YOUR 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.

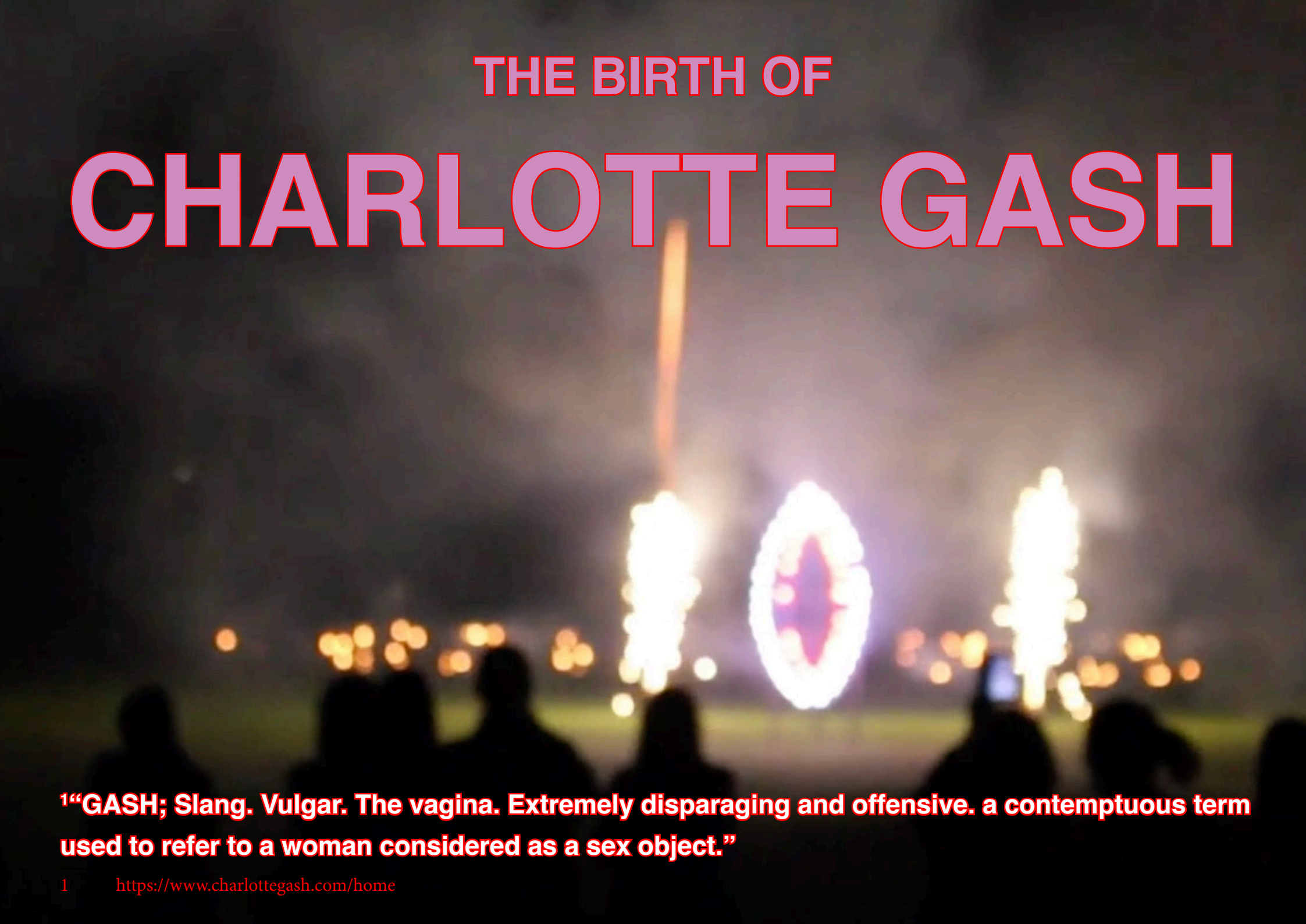
https://vimeo.com/charlottegash/whoopiecushionworldrecord?share=copy











THE BIRTH OF

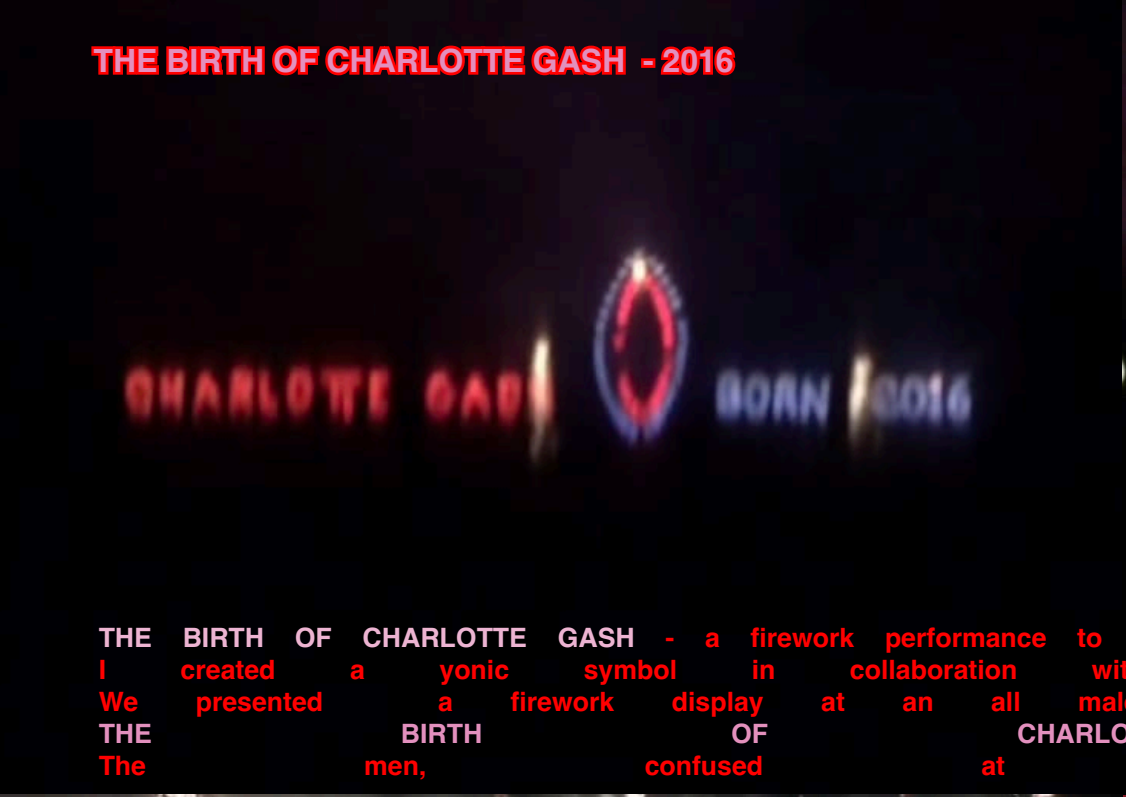
CHARLOTTE GASH

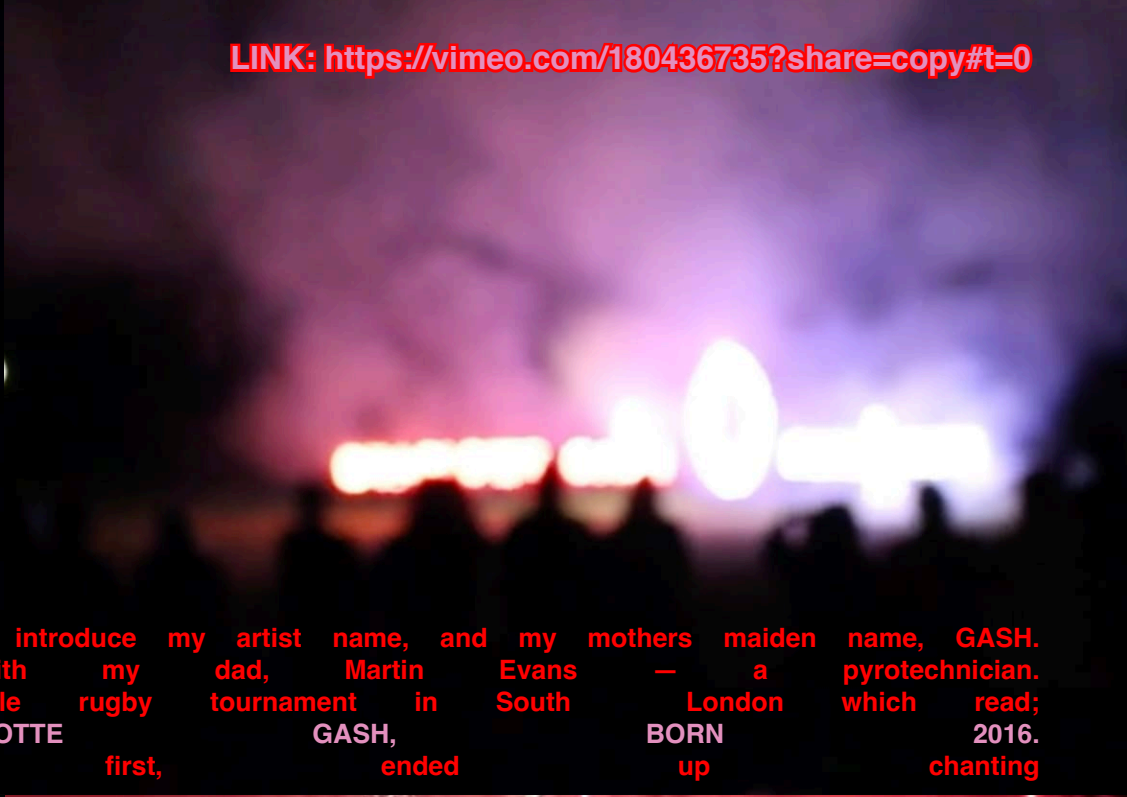
[1]"GASH; Slang. Vulgar. The vagina. Extremely disparaging and offensive. a contemptuous term used to refer to a woman considered as a sex object."

1 https://www.charlottegash.com/home

THE BIRTH OF CHARLOTTE GASH - 2016

LINK: https://vimeo.com/180436735?share=copy#t=0





THE BIRTH OF CHARLOTTE GASH - a firework performance to introduce my artist name, and my mothers maiden name, GASH. I created a yonic symbol in collaboration with my dad, Martin Evans — a pyrotechnician. We presented a firework display at an all male rugby tournament in South London which read; THE BIRTH OF CHARLOTTE GASH, BORN 2016. The men, confused at first, ended up chanting



