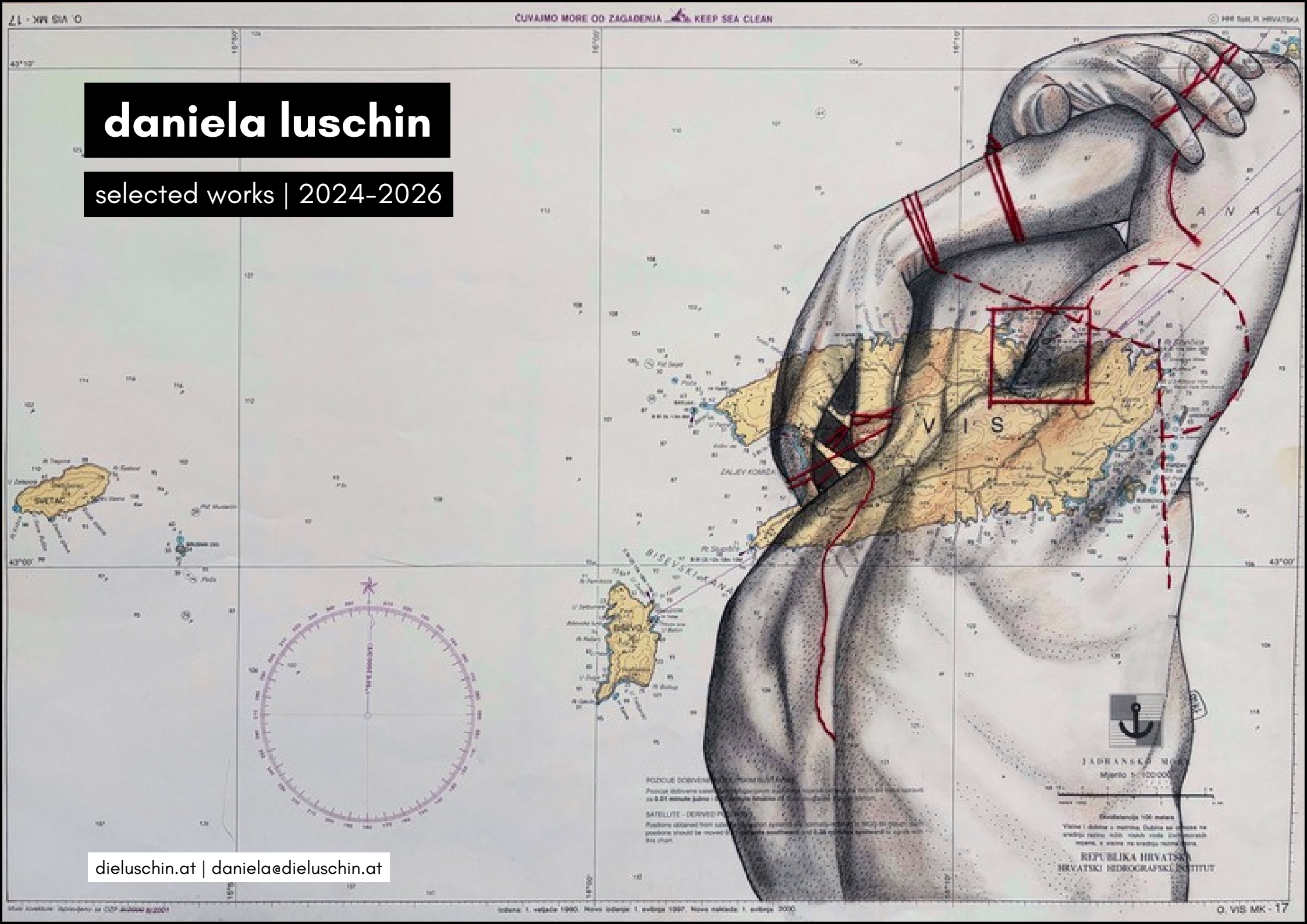


daniela luschin

selected works | 2024-2026



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künstlerische position

daniela luschin examines how power shapes social reality, orders bodies and thought, and ultimately makes them appear natural or self-evident. her predominantly figurative practice combines painting with textile, sculptural, installative, and linguistic methods.

in her works, historical tools, maps, textile materials, and invented biographies become carriers of memory, domination, and possible resistance. she is interested in who is measured, classified, and made visible and whose experiences disappear from social and historical narratives.

fiction serves luschin as an artistic method for opening up such gaps. she devises counter-histories, possible biographies, and speculative testimonies of actions and uprisings that could not be passed down under existing power relations. language is an independent creative medium here. image and text can expand on one another, contradict one another, or exist independently of each other.

the overarching conceptual space of her work is weiberLEID [a play on Weiber, a colloquial/derogatory word for women, and Leid, suffering]: an investigation of patriarchal and capitalist orders, as well as the resistances, memories, and counter-designs that emerge from them.



figurative works and counter-histories

in her figurative works, daniela luschin creates female figures between memory, ascription, and resistance. some of her biographies are entirely invented. others take as their starting point real women whose lives were reduced, through the historical record, to a few facts, their violent killing, or the perpetrator's perspective.

where biographical traces are missing, luschin works with fiction. she understands this not as a claim to historical truth but as a speculative approximation of a life that must have been more than its violent end. in this way, possible memories and counter-histories arise where archives, media, and collective memory have silenced women.

painting and text do not form a fixed unit here. they can expand on one another, contradict one another, or exist independently of each other.

d'zenzi, 2025

mixed media, 90x90cm

[embroidered text in the work, in dialect: "where the woman rules, the devil is not far" — with "the devil" struck through and replaced by "peace is not far"]

in high summer, the body of a 61-year-old woman was found. she lay in her house, stabbed — thirty-five times. her colleagues had alerted the police because she hadn't come to work. her partner was arrested at the scene. he confessed. he named no motive. i call her eva. i imagine a woman who endured a great deal. perhaps for too long. not because she was weak, but because silence is sometimes the only language that protects. silentium protectrix. silence as a shield, a quiet attempt to stay whole when every word means danger. perhaps she was someone who had just begun to speak again. who had straightened up, contradicted, no longer accepted everything. perhaps her silence grew louder than she herself noticed. and that was precisely what he could not bear. then, one day, the silence turned. it became pain. silentium mater doloris. silence as the mother of pain, because what remained unspoken festered in her like a tumor and pressed on her. at every end and corner. like a never-ending tinnitus in the shrillest tones, screaming through her ear canals. silence was no longer an option. silence would have made everything even more unbearable. but in the end, no-longer-being-silent became her undoing. i call her eva. so that she does not remain in silence. so that out of silentium, a voice emerges.*



the starting point of this work is a real femicide. almost nothing is known about the life of the murdered woman. the biography given to her in the text is a fictional approximation, not an attempt to assert her actual story.

hathor, 2025
mixed media, 70x100cm



garuda, 2025
mixed media, 80x120cm



exhibition view
weiberLEID, 2026
barockschloßl mistelbach
photo: tirza podzeit



sickle, 2026
historical tool, wool
56 × 26 × 12 cm

mägdemächte*

pieces of evidence from an uprising that was never recorded

historical working tools that were daily at hand for the maidservants are turned, through textile and sculptural interventions, into fictional pieces of evidence of collective resistance.

each object bears a label with an evidence number. this makes the group of works appear like an incomplete archive: as the holdings of an uprising that might have taken place but has disappeared from history.

mägdemächte begins from a contradiction: the instruments of possible defense were long available, yet history tells hardly anything of collective revolt. the works therefore ask not only what happened, but also what could have happened — and which forms of female counter-power were never documented, passed on, or recognized as such.

the red wool connects the objects with body, injury, labor, and community. tools of service become impounded evidence [asservate] of a possible revolt.

*[a play on Mägde, maidservants, and Mächte, powers]

pieces of evidence

the numbering assigns the objects to an imaginary investigative file. it asserts an event for which official history keeps no record.

hammer, 2026
historical tool, wool
43 x 15 x 12 cm





the red wool

the red wool sets a soft, yielding material against the hardness of metal and wood. it evokes blood without depicting blood, and connects injury with care, physicality, and community.

wool is historically closely bound up with female-coded labor: with spinning, mending, providing, and making. in *mägdemächte*, however, it does not remain in the domestic or serving sphere. it wraps, marks, and alters the tools. a material of care becomes a material of resistance.

the tension between softness and violence, handcraft and uprising, connection and wounding runs through the entire group of works.

die vermessung der welt

[the measuring/surveying of the world: vermessung also carries the sense of "presumption"]

maps appear as objective images of the world. in fact, they draw borders, name territories, and formulate claims to possession, order, and domination.

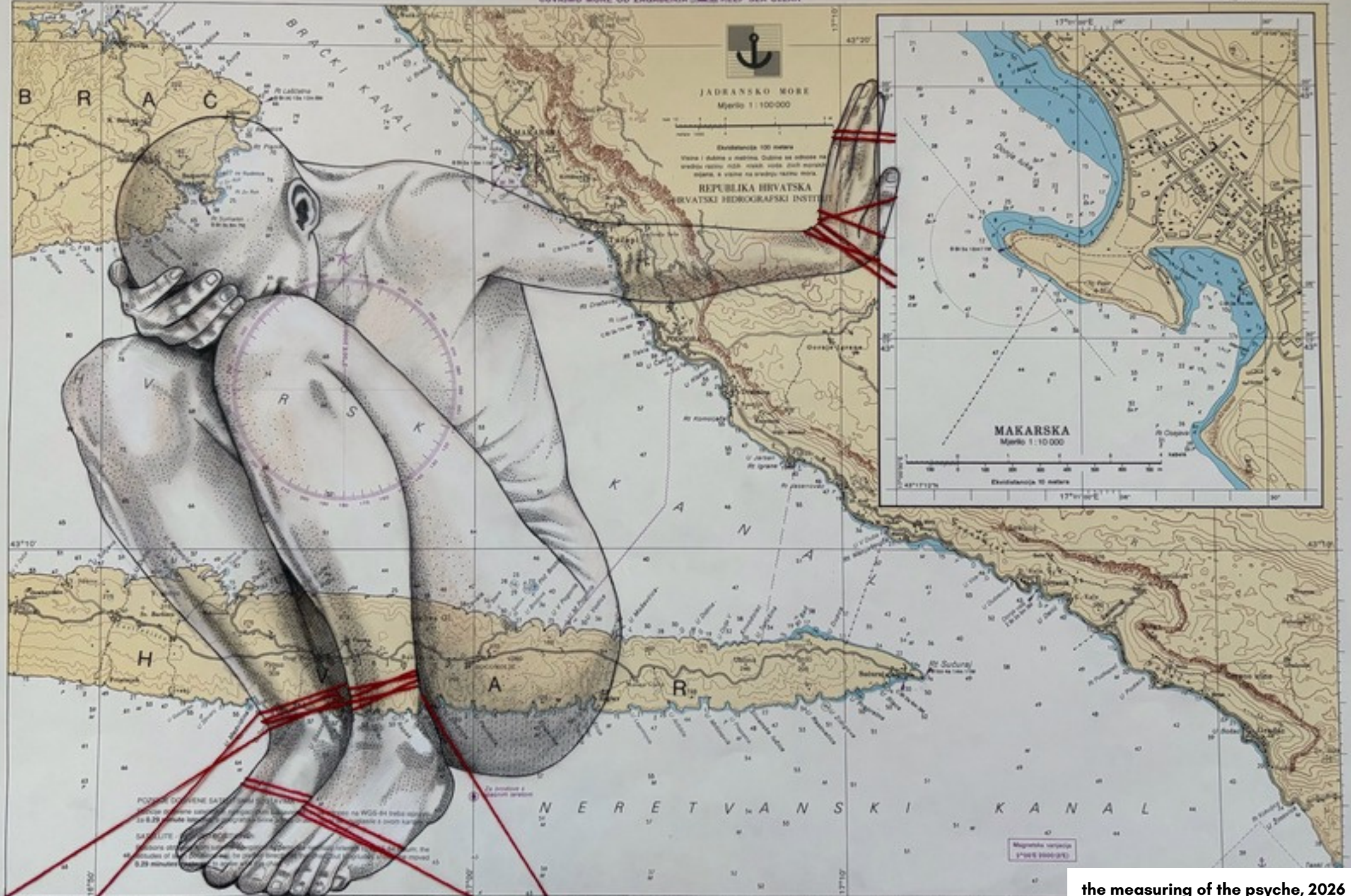
in the group of works *die vermessung der welt*, daniela luschin combines cartographic material with figure, textile, and drawing. bodies overlay territories, threads cross through borders, existing orders are covered over, connected, or violated.

the works ask who measures the world, who sets its standards – and what becomes of those who have no designated place within these orders.

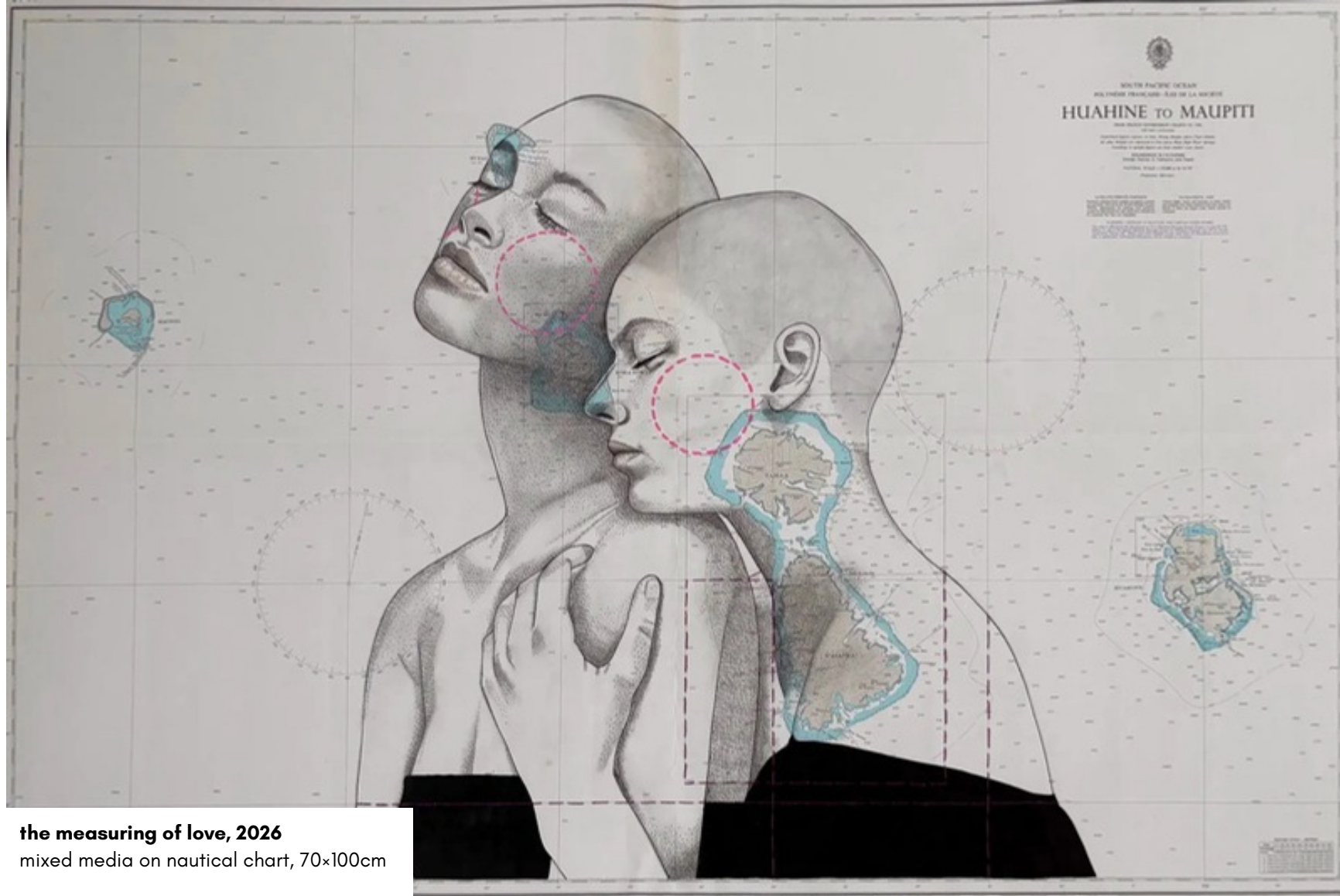
my public womb

mixed media on a historical map
20x30cm





the measuring of the psyche, 2026
mixed media, 50×34.5cm

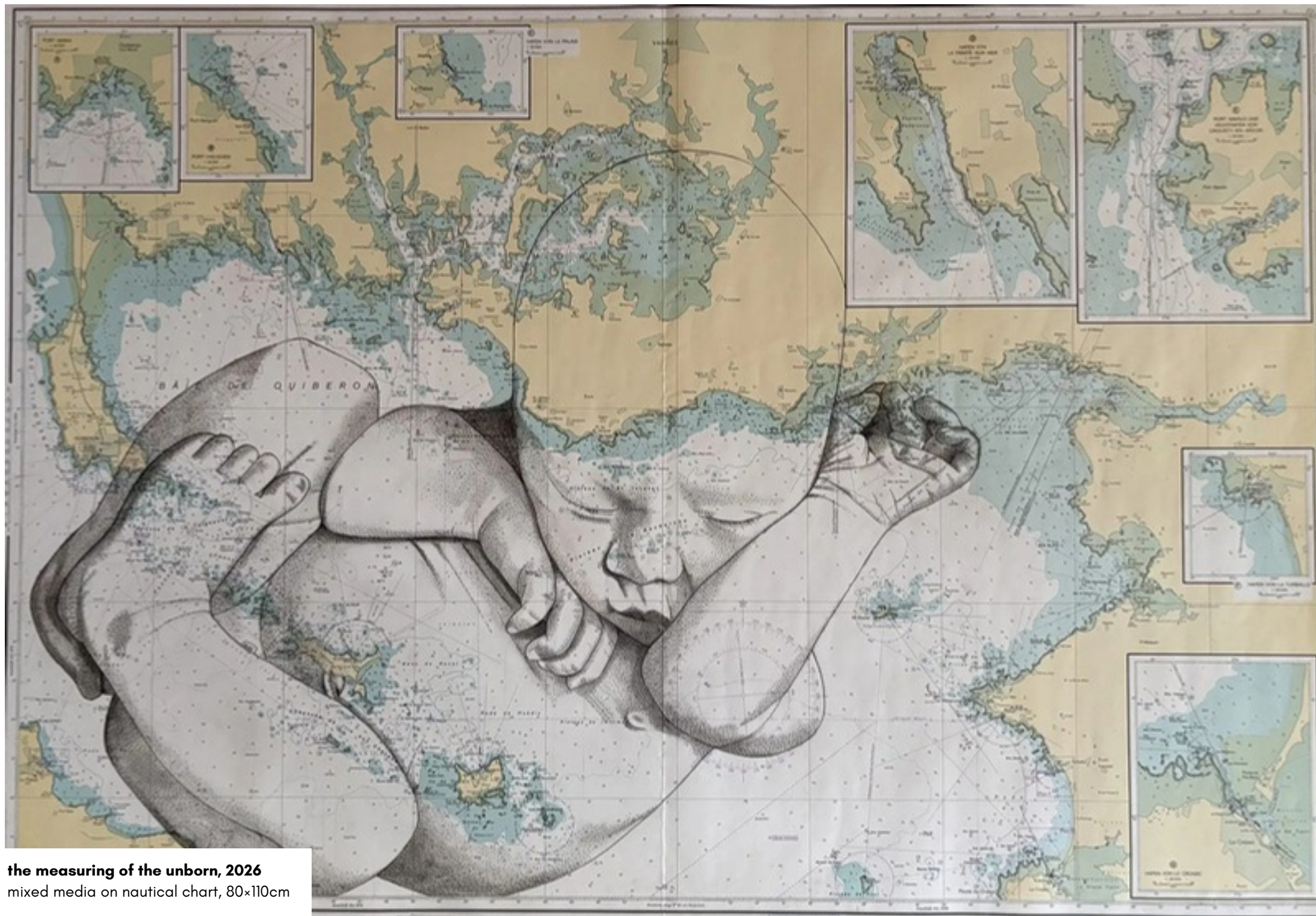


the measuring of love, 2026
mixed media on nautical chart, 70x100cm

with text

once, the elders spoke: we have measured lands, animals, bodies, wombs. it is time to measure love. and so they drew lines through hearts, borders through desire, and coordinates across skin. they decreed who may love whom, who how strongly, and who to what end. and the rulebook read like this: love must be functional, reproductive, system-sustaining, pleasing to god. woman loves man, man loves woman; everything else counts as a disturbance. for love is no cozy condition. love is the politics of order. and this is how one was meant to love: women devotedly, sacrificially, quietly, with self-dissolution as the highest proof. men love strategically, in control, possessively. and when they strike, it is called passion. jealousy is romanticized, dependency becomes fidelity...

read more (in german only)



the measuring of the unborn, 2026
mixed media on nautical chart, 80×110cm



weiberLEID

weiberLEID forms the overarching conceptual space of daniela luschin's artistic practice. within it emerge groups of works, individual works, and ongoing investigations into patriarchal and capitalist orders, into body, memory, ascription, and resistance.

the following works come from different contexts. what connects them is less a unified form than the question of how power becomes visible, how it inscribes itself into lived realities, and which counter-images can be set against it.

gaia, 2025

mixed media on canvas
100x120cm





johanna, 2025
mixed media on canvas, 90x90cm



erased, 2024
mixed media on canvas, 100x140cm



afghan freedom embroidery
mixed media on leinwand, 150×50cm



daniela luschin

daniela luschin is a visual artist and lives in lower austria; her studio is in vienna. her predominantly figurative practice combines painting with textile, sculptural, installative, and linguistic methods. at the center of her work stand power, gender, memory, and social order. within the overarching conceptual space of *weiberLEID*, she develops fictional biographies, counter-histories, and speculative archives of lives and actions that have been pushed out of the historical record. luschin studied cultural and social anthropology.

selected exhibitions

2026 · *weiberLEID* · barockschlössl mistelbach
2026 · ARTdate · stadtgalerie freilassing [municipal gallery, freilassing]
2025 · *textile unbound* · galerie lichtraum, vienna
2025 · *her last portrait* · hauptbücherei wien [vienna central library]
2025 · *die gefi_kten* · the gallery of things, berlin
2025 · *anständig widerständig* · ega, vienna
2024 · *totgeliebt* [loved to death] · semmelweisklinik, vienna
2022 · solo exhibition · galerie alpha, vienna

selected press

orf [austrian public broadcasting] · feature on daniela luschin's artistic work
zukunft – the discussion magazine for politics, society, and culture · portrait as a feminist artist

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