

## Completely Without Innocence

by Sol Haring



SNM in concert at Cafe Scherbe, Graz, 2007. Photo used with permission from Michaela Hohenwarter.

**Supernachmittag (SNM)** is a drag kind band from Mozart's home country and the green heart of Europe: Austria. On stage, we drag as kings sporting beards and side burns. Our music consists of Punk and Rock elements as well as philosophical Country gender-bender queer tunes with bad language.



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"Ich verzeih mir alles - es ist gut, dass es mich gibt"<sup>1</sup>  
Peter thought it would be easier. The wife beater would not rip. It is a stage performance, a job. The guitar player

stands right in front of him. A novel gaze. Eyes fixed. He is somewhere else but still right here. His feet brace against the stage floor, his jeans remain around his ankles. He pulled them down during the last guitar solo, showing off his Calvin Klein white covered butt. The guitar player does not care that this moment seems to be frozen. His entire hand hits the fingerboard of his telecaster. The tubescreamer and overdrive generate clangs without melody. The subway above the Chelsea interferes with the electromagnetic field letting the PA howl and crack. The wifey rips, finally. Sol has covered his nipples with bridal white adhesive tape. A rather wild method considering that he has to rip it off after the show.

Now is not the time to think. He stands there almost naked. At the drums, Dan Elektra fights closed eyed against the magnetic tension of body and earth. The drummer is the main beat. Sol embraces an area of invisible matter. "I witness the most beautiful desperation I have ever seen." It seems to hurt him. Right from the very inside sobs the want.

Peter is defenseless; it is a fatalistic instance. He feels "at the mercy of the stage, the spotlight and the applause. As soon as the lights and the mics are turned on, the drug enters the blood stream - takes away all my senses. At the same time I am highly sensitised. In the moment of the high everything seems doubly real, and when it is over it is like waking from a dream."



Supernachmittag at Chelsea 12, 2007. Photo used with permission from Stefan Haring.

"A hetero bitch that likes a ride"<sup>2</sup>

"Bride is my new one. She is always wet. From beneath my legs, a white splendor. Calla - white."

"Fuck me, fuck me", screams the Bride before she cums. Never impotent - the guitar player. Completely without innocence. The borders become blurred; not clear where the human body begins and the guitar's body ends.

Peter watches Ricki, his cute bass guitar, like a bashful teenager. "A bit butch she is", Sol says. Peter does not care, for him she is "long, slick, wet and loud". Bashfulness is brittle. "We plug into the power and into each other, energy traverses us. It is not clear who penetrates whom. Not clear who is whose amplification. Not clear how long this can go on for and who is the first to give in." Peter defines his bass guitar as a hand held annexation. The bass itself serves as a connector between performer and instrument: "it is the momentarily frozen end-point of these techno-cultural narratives."<sup>3</sup>

DIVANOVA08 offers a vision: "this guitar fucking", she says, "this is what kinky avant-garde cyborgs do. They do not give a shit about culture/nature limits. I warmly recommend Haraway":

The cyborg is resolutely committed to partiality, irony, intimacy, and perversity. It is oppositional, utopian, and completely without innocence. No longer structured by the polarity of public and private, the cyborg defines a technological polis based partly on a revolution of social relations in the oikos, the household. Nature and culture are reworked; the one can no longer be the resource for appropriation or incorporation by the other.<sup>4</sup>

The SNM oikos assembles on stage. The musicians coupled with their gear. Peter says, "what we are is not important - it is private."<sup>5</sup>



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She likes me when I'm in her<sup>6</sup>

The times DIVANOVA08, leader of the Dancing Queers, lays claim on the space between the stage and the audience, he sports a big fat moustache. His shirt, the hat, the jacket and his pants, all indicate that he was thinking of a pickup all along. There are condoms in his handbag. Dancing Gogo with the dudes of Supernachmittag gets him all hot. Is this randy? "Oh yes, it is. Most of the time I am sweating so much during dancing - I look as if I have had an intensive quickie with one of SNM's diehard fans in the bar's boiler-room. That is how I actually feel after a show. The only difference is that I fuck with SNM and the entire audience. A whole village in just one night." Peter nods: "There is nothing and no one in this world whose mere existence is possible without an audience. In this world being and simulacra are the same."<sup>7</sup>

DIVANOVA08 talks about the delirium of the performance. His drunkenness comes from the band's singing. When the band

members begin to strip in the middle of the show he feels "a huge climax and a collective cum when the garments fall". From the performers emerge "evident other bodies. It is not comparable with a whiskey jag scratching your bollocks comfortably". This ecstasy makes "cock rings rupture".



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I could have been a drag king in LA<sup>8</sup>  
The reflective cigarette afterwards. "The relation between organism and machine has been a border war. The stakes in the border war have been the territories of production, reproduction, and imagination", Peter says.<sup>9</sup>

DIVANOVA08 answers: "My gender display is just one layer, my sexuality and my desire are more layers. I imagine it to be like two discs of a kaleidoscope, always generating images depending on want, mood, occasion, age and so on. Until recently, I have said that I am a bisexual. That is bullshit. I do not want to strengthen the dichotomies! Then I thought I was multi-sexual. Since this world is full of sexual exaggerations, classifications, and expectations, high as towers that not always stand their ground, I have chosen to call myself simply 'sexual'. Luscious Dancing Queers, hermaphrodites, audience, whatever, even guitars, have a seat next to my oven." She grins. The right not to

be of one explicit gender should be a human right. But it is not.

DIVANOVA08 can feel the space between doing and undoing gender. He closes his eyes and opens his arms to hold the space that needs to be held. It is the theoretical and logical middle; the inferential area that almost invisibly endures between the dichotomies. "This is why I call myself a Dancing Queer. (...) things that annoy me in politics - to walk the middle way (between right and left) fascinates me when it comes to gender representations and sexuality (between female and male). Anything goes." The guests are gone, the roadies drunk, the band moves on.



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[www.supernachmittag.at](http://www.supernachmittag.at)

[www.myspace.com/supernachmittag](http://www.myspace.com/supernachmittag)

1 "I forgive myself everything. It's good that I exist". SNM song: Einfach loslassen. Record: She's the Daddy (Label Kim 2007).

2 SNM song: *Ardent Disengagement*

3 The Improvising Guitarist, [http://improvisingguitar.blogspot.-com/2006/10/instrument-of-cyborgs-and-performance\\_18.html](http://improvisingguitar.blogspot.-com/2006/10/instrument-of-cyborgs-and-performance_18.html)

4 Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), 149-181. [www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html](http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html)

5 Hanna Arendt quoted in Sabine Hark, "Was wir zeigen, sind wir, nicht umgekehrt. Hannah Arendt und die Dekonstruktion von Identitätspolitik", in Heike Kahlert and Claudia Lenz (eds), *Die Neubestimmung des Politischen. Denkbewegungen im Dialog mit Hannah Arendt* (Königstein/Taunus: Ulrike Helmer Verlag, 2001), 77-105.

6 Something Sad by Man and Mountain, unreleased. Covered in SNM Live Shows.

7 Hanna Arendt (1979) quoted in Tuija Pulkinen, "Hannah Arendt zur Identität: Zwischen Moderne und Postmoderne", in Heike Kahlert and Claudia Lenz (eds), *Die Neubestimmung des Politischen. Denkbewegungen im Dialog mit Hannah Arendt* (Königstein/Taunus: Ulrike Helmer Verlag, 2001), 47-76.

8 SNM song: Cheap Cheap

9 Donna Haraway, "A Cyborg Manifesto", quoted by Peter/Anita.