

**Halmet** *presents:*

## *Redux II: I'm So Disappointed In You*

Daria Blum

Performance on Saturday, 24. January 2026

Doors: 19:15 / Performance: 20:00

Duration: 40min.

A provisional stage that feels like a lived-in room or a temporary shelter. Props are arranged with deliberate casualness, suggesting spaces of transience and waiting. The furniture is sparse, lighting surgical, surfaces cold. The space feels almost institutional, although it's meant to be an apartment.

The living situations described and performed by Daria Blum strip domestic space of any redemptive intimacy, mirroring the transience of a hostel or waiting room. A lamp doubles as a performative partner, everyday furniture can be activated or abandoned, and lighting shifts mood. A change in posture, a turn toward or away from a screen, is enough to signal a new voice entering the conversation. Furthermore, Blum's use of remote-controlled lighting and screens means that the images she incorporates are actively shaped by the performance in real time.

In *I'm So Disappointed In You*, the city of Berlin presents itself through a string of encounters and relationships, set against the backdrops of hostel lobbies, clubs, waiting rooms, or in random apartments, all temporary interiors where people circulate, linger and collide. These are spaces where one might attempt to find belonging, unaware in that moment of their transitory nature. Interiors, where intimacy is improvised, spaces marked by youthful anxieties, which, in the context of Daria Blum's work, are framed as states of heightened sensitivity, open to attachment, disappointment, and misrecognition. We meet people who speak too loudly, misread social cues, overshare, or collapse the expected scripts of interaction.

*I am staying at the Baxpax Hostel / next to Görlitzer Bahnhof station / in Kreuzberg.*

Görlitzer Bahnhof sets the emotional stakes for what follows. Anyone who has lived in its proximity probably has memories associated with the experience. For me, who coincidentally also lived there, it's a confusing blur, though the accompanying feeling is one of ambiguity, coupled with an underlying anxiety, of not know who you'll encounter in your stairwell or flat. Youth lived in proximity to instability, the impossibility of boundaries, and the uneasy realisation that witnessing is never neutral. For Daria Blum, repeated return to the Baxpax Hostel lobby frames it as an early rehearsal space for performance. Rather than positioning the narrator at a safe distance, she implicates herself in these encounters, foregrounding the discomfort associated with them. She moves between personas, Daphne, Dahlia, Daisy, whose near-homophonic names underscore their status as splinters of a single self. Blum stages the self as fractured and negotiated, not unified. These figures desire each other, betray each other, copy each other, and harm each other.

*I'm in a hospital / in a foreign country / but Dahlia never calls / my mom / I miss you mom*

This line condenses homesickness into a devastating breach. Missing home is inseparable from the realisation that no one is responsible for you anymore. In *I'm So Disappointed In You*, the longing for safety arrives abruptly, almost embarrassingly, cutting through bravado, sexual agency, and self-destruction. It marks a regression that the performance does not resolve.

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Curated by Divided Studios

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