

KUNSTVEREIN

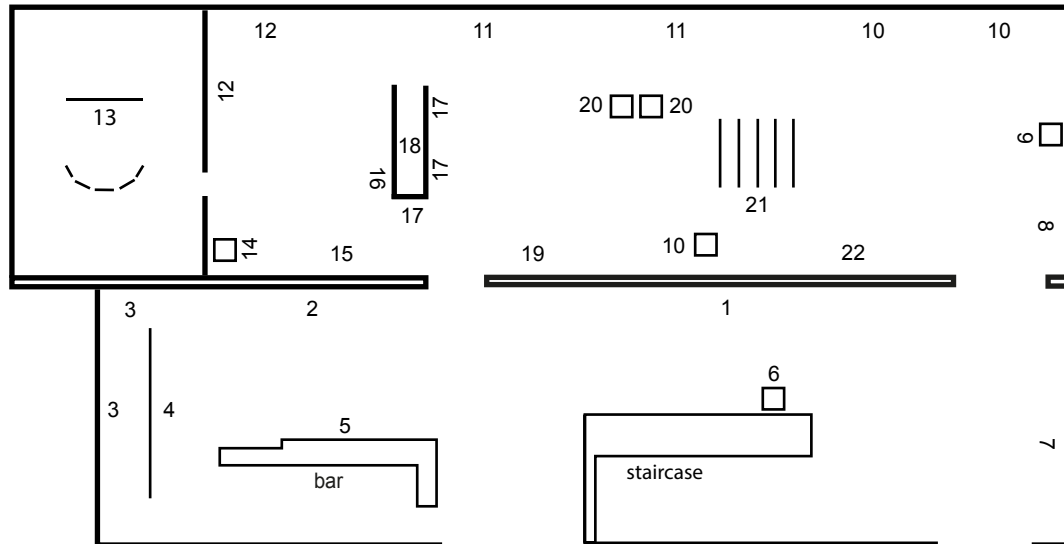
FÜR DIE RHEINLANDE UND WESTFALEN
DÜSSELDORF

Maskulinitäten. Eine Kooperation von Bonner Kunstverein, Kölnischem Kunstverein und Kunstverein für die Rheinlande und Westfalen, Düsseldorf

September 1 – November 24, 2019

Opening: Saturday, August 31, 2019

List of Works



1 Henrik Olesen

***Hysterical Men 1*, 2013, canvas, inkjet print on proof paper ZP 55 (newspaper), 55 gouache/m2, Amsterdam gel medium matt glue, 215x1000 cm, Courtesy Galerie Buchholz, Berlin, Cologne, New York**

Henrik Olesen sends the visitor on a walk as well. Another picture, a detail reminding of something else, one relates it perhaps to the previous picture and continues on. One could wander into dark thoughts – after all, several of the people are dead or jailed – but precisely this is not Henrik Olesen’s intention, and so he suggests, at least in thought, to free the pictures from prison by walking on one’s head for a time. So Dominique Strauss-Kahn tips over and turns upside down. The pictures develop through walking. Henrik Olesen sets the direction, like in writing, letting the lines fall off to the right. For us, he disassembles the pictures to fragments and pieces them back together again. (...) *Hysterical Men I* emerge from pictures already present, all actually part of reality, but Henrik Olesen doesn’t want the pictures ordered so as they are normally presented to us and reorders, finds details, dashes them in lines, then remembers one thing, and places it somewhere else. The hands here, the feet there. (...) As the stories of power, betrayal, sexual hierarchy and morals we know from these people, rather some of these pictures, are sinister enough, Olesen’s picture becomes ever more bleak the further in the beholder progresses on the walk. (...) The T-shirts of Henrik Olesen’s contribution are intended for an exhibition in public space and herewith perhaps the body being thought of as public space, in any case, one carries them about on the body in public space. Printed upon them are simple illustrations of six separate categories of Sex. (Ariane Müller, excerpt from press text “Hysterical Men” translated by Micah Magee, Galerie Buchholz, 2013)

2 Sister Corita Kent

***Wet and wild*, 1967, Silkscreen on paper, 49x61,5 cm, Private collection**
***Makes Meatbal sing (a song about the greatness)*, 1964, Silkscreen on paper, 75,6x91,4 cm, Private collection**

At first, the work *Wet & Wild* conjures images of aroused female bodies. Yet often in the work of the nun, activist, and artist Sister Corita Kent, she appropriates, enlarges, and distorts details from advertisements in order to draw attention to social problems like sexism, racism, war, and the commercialization of postwar US culture. In so doing, she combines the visual language of protest with the possibilities of Pop Art. Kent borrowed the caption *Wet & Wild* from an advertising campaign by the lemonade manufacturer Seven-Up. *Makes Meatbal sing (a song about the greatness)*, on the other hand, combines a text fragment from an ad for tomato sauce by Del Monte Foods, Inc. with Psalm 97 from the Bible (The lord reigns, let the earth be glad), thus offering a playful perspective on religion—one that ultimately proved contentious within the catholic church. After a series of growing conflicts with the conservative cardinal of Los Angeles, Kent left the order in 1968.

3 Bea Schlingelhoff

***Typeface named after and dedicated to Olga Oppenheimer*, 2019, Foil on window glass, digital font, Is available for free download during the exhibition. Use and distribution are welcome.**

Through her individually designed typographies, Bea Schlingelhoff often generates new visibility for the biographies of historically significant women and their connection to a respective region. For this exhibition, Schlingelhoff developed a font for Olga Oppenheimer, an Expressionist painter and printmaker from Cologne who was persecuted and murdered for being Jewish during the era of National Socialism. The typeface was used for the exhibition graphics and can also be downloaded free of charge until the 24th of November via a link that can be found in any of the exhibition spaces or on the website of any of the three Kunstvereins. The use space and distribution of the font is expressly desired by the artist.



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Furthermore, her *Wimminfesto* which advocates for women's equality in the art industry is also featured in the exhibition.

4 Klara Lidén

Grounding, 2018, Video, 5:53 Min., Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

Grounding, filmed in Lower Manhattan in 2018 for Lidén's show at Reena Spaulings, documents an improvised walk of the artist through New York's Financial District, a neighbourhood that is associated with power and control. Based on the choreography model of Massive Attack's iconic music video "Unfinished Symphony" from 1991, a steady cam follows Lidén who strides past landmarks like the New York Stock Exchange, and captures a sequence of hard falls onto the pavement. The very first scene already makes unmistakably clear what is at stake: Entering the street from a subway station, the artist suddenly slumps to the ground just in front of a banner that reads "The Money. The Power. The History." only to instantly continue an ever-striving forward momentum, supported by the beat and drive of the soundtrack by Áskar Brickman. This choreography of walking while falling, falling back again into walking, striding, stumbling, struggling, and striving again demonstrates the fragility and vulnerability of the individual in regard to overly powerful corporations and capitalist key principles. At the same time, the determinedness with which the artist continues her journey, pursues her objective upon every fall – auf jeden Fall – not to give up, nor to give in, leaves a lasting impression. (excerpt from press text "Klara Lidén, Auf jeden Fall", Wiener Secession, 2017)

5 Lorenzo Sandoval

Figurative Support, 2019, Multiplex wood, enamel paint, 4 functional sculptures, 78x40x38 cm, 90x40x38 cm

These figures are presented in a series of poses that might look difficult to hold for a while, like exercising or holding something. Inspired by artists such Teresa Burga or Kiki Kogelnik, the colors of the piece are vibrant and joyful, but the positions hold by the figures would lead to exhaustion. They are abstracted, and their gender remains undefined, but they present positions that male archetypes are not normally represented with, far from epic representations in the past.

6 D. A. Pennebaker & Chris Hegedus

Town Bloody Hall, 1979, Video, 85 Min., Courtesy of Pennebaker Hegedus Films, Inc., © 1979 All rights reserved.

On the evening of April 30, 1971, a standing room only audience of local literati and feminists packed New York City's Town Hall to watch Norman Mailer, who had just written "The Prisoner of Sex," grapple with a panel of passionate feminists. The subject was Women's Liberation, an issue on which Mailer seemed like the devil's own advocate. There to test him was a fearsome panel of feminist representatives, among them journalist and lesbian spokeswoman Jill Johnston; legendary literary critic Diana Trilling; president of The National Organization of Women (NOW), Jacqueline Ceballos; and possibly his toughest match, the glamorous and razor-tongued author of *The Female Eunuch*, Germaine Greer. On the streets it was simply Mailer versus Greer in a knockdown debate on women's liberation. The event, produced by Shirley Broughton and her ongoing Theater For Ideas, turned into true theater for the celebrity-stuffed audience, who vigorously offered opinions and roared their approval and disdain throughout the raucous affair. It remained the most stimulating and entertaining action to date in the continuing comedy/drama of the war between the sexes and is reverently referred to by writers on the subject. (Courtesy Pennebaker Hegedus Films, Inc. © 1979 All rights reserved.)

7 Vaginal Davis

Scotch and Bourbon, 2018, 25x17,7 cm

Karyl Norman's I'm Through, 2018, 8,7x5,8 cm

Moms Mabley in Sidewalk of Harlem, 2018, 20,9x14,8 cm

Gladys Bentley in Tuxedo, 2018, 21x9,8 cm

Back Where the Daffodils Grow, 2018, 26,4x20,8 cm

How Molly Malone Made Good, 2018, 17,8x12,7 cm

Each Hydrogen peroxide, glycerine, food colouring, watercolour pencil, coconut oil, nail polish, varnish, lipstick, mascara, eyebrow pencil, eye shadow, rouge, primer, witch hazel water, mandrake, henbane, datura, hairspray and Iberogast on found paper
Courtesy Dan Gunn, London

With this new installation of mixed media paintings on found paper, Vaginal Davis draws together the threads of a loving homage to the early pioneers of genderqueer identity in the Harlem Renaissance and the worlds of stage and screen in the early decades of the 20th Century with a retelling of the story of Juno, Io and Argus in Greek and Roman mythology. Juno Confiding Io to the Care of Argus, 2018, utilizes cosmetics, beauty products, witchcraft potions and domestic household products. Davis crafts abstracted portraits of these neglected historical queer figures in some of their celebrated roles. These images become a ringing testament to the power of otherness and outsider "sassafrass". Starting with the actor Julian Eltinge and moving onto the "Pansy Craze" of the 1920s and 30s, and featuring Karyl Norman putting a persona to some of her hit songs, Davis weaves in salutes to little known queer favourites Ray Bourbon, Gene Malin, Gladys Bentley and Jackie "Moms" Mabley, the first out and proud black lesbian comic and founder of the infamous Tough on Black Asses (TOBA) vaudeville circuit. Davis examines the myth of the goddess Juno, the voraciously jealous wife of Jupiter, hailing her decision to disguise the water nymph Io as a Caucasian heifer and making a pointed connection with Bea Arthur in the 70s proto-feminist TV sitcom *Maude*. Davis honours the great lengths which Juno went to in order to disguise Io, and disabuses us of our mistaken belief that the transformation was enacted by Argus. Is it an added burden or a bonus that Juno negotiates with independent contractor Argus to guard Io? asks Davis. Argus, with his hundred constantly gazing eyes, is a problematic figure for Davis, his position metaphorical of the stultified fate of queer character actors in the history of Hollywood's power structure. Juno's powerful female insights and stratagems represent the sinuous, liberated strength of these forgotten genderqueer show business figures. (press text "Juno Confiding Io to the Care of Argus", Dan Gunn Gallery, 2018)

8 Josephine Pryde

Secretion, 2008, nine-part photography, each 29x39 cm, Courtesy of the artist & Galerie Nagel Draxler, Cologne/Berlin

The work *secretion* shows nine petri dishes with sperm samples photographed in two hour intervals over eighteen hours by the British artist Josephine Pryde. Using the ejaculate of a friend, she portrays the process of potency decaying. Through their capacity for reproduction, the motif and the photographic process used to produce it enter into a humorous play on the idea of female authorship.



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9 Vito Acconci

Conversions, 1971, three-part, b/w, no sound, Super 8mm film on video, 65:30 Min., Courtesy Electronic Arts Intermix (EAI), New York

In these three exercises, Acconci plays with trans-gender illusions, manipulating and altering his own body parts to suggest sexual transformations. For example, he burns the hair from his chest with a candle, then attempts to create the illusion of having female breasts. (Electronic Arts Intermix (EAI))

10 Tetsumi Kudo

Monument of Metamorphosis, 1969/70, Exhibition copy by Tetsumi Kudo, Cultivation by Radioactivity, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, 1970, 200x400 cm, Photo: Yasuhiro Yoshioka

Monument of metamorphosis, 1969, fibreglass, paint, wood, 40x50 cm, Private Collection

In Tetsumi Kudo's artistic practice, pollutants, environmental toxins, and nuclear catastrophes aren't just destructive, but also initiate productive process which destabilize the anthropocentric worldview and the ideological distinctions between humans, nature, and technology, ultimately leading to a new ecology. Following on his idea of a "philosophy of impotence," Kudo draws a radically posthuman conclusion. „An impotent mankind would be freed from the imperative to preserve the species, thus allowing for the prevailing categories of reproductive sex and gender to be restructured. (...) The motifs of the penis and semen become a grotesque image of metamorphosis in which impotence—the inability to reproduce one's own species becomes the precondition for a new mode of survival.“¹ Thus the penis carved into Nokogiri mountain in Honshu, Japan and the nuclear acid-green phallus in miniature become monuments to the transformation of existing categories and a marker for the departure from post-humanism and its normative orders. The photograph was previously displayed in the same position during Kudo's solo exhibition at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf in 1970 and has been reproduced for the exhibition *Maskulinitäten*. (¹press text "Tetsumi Kudo. Retrospektive", Fridericianum, 2017)

Suggestion for Arrabal: The Great Ceremony (Suggestion for Arrabal: le grand ceremonial), 1985, Pastel chalk, graphite, ink on paper, 44x37 cm, Private collection

For Fernando Arrabal's piece "The Grand Ceremony" (1963), the author and playwright asked Tetsumi Kudo to produce drawings for the designs of the puppets in the piece. In Arrabal's "The Grand Ceremony" (1963), viewers encounter a psychological drama in the style of his 1960s "Panic Theater," in which Cavanosa, plagued by his mother complex, tries to liberate himself from maternal manipulation and find his identity. Arrabal's pieces often try to break down power structures as they relate to the politics of sexuality and belief as well as the related cultivation of gender roles. Thus with Cavanosa, he draws the ambivalent figure of a broken man torn between reproducing the structures he finds himself in and freeing himself. Cavanosa tries to escape his repressive reality in his encounters with his puppets and relationships with women as part of his larger quest for an alternative. Kudo described the individual puppets as "hermaphrodite doll," "Arrabal doll," or "black hole doll" and let their genders and identities merge into each other. In the context of the exhibition, these dolls can be seen as unruly figures who eschew the heteronormative articulation of the limits of the body and sex. Simultaneously, their playful glans-like legs and outstretched posterior openings make them into surreal characters who speak of their conflictedness and cooptation.

11 Nancy Spero

War, Birds of Prey, 1966, Gouache and Ink on paper, 48x60 cm, Courtesy of the estate of Nancy Spero and Galerie Lelong & Co. Victims in Individual Bomb Shelters, 1967

Gouache and Ink on paper, 61x91 cm, Courtesy of the estate of Nancy Spero and Galerie Lelong & Co.

s.u.p.e.r.p.a.c.i.f.i.c.a.t.i.o.n, 1968, Gouache, Ink on paper, 61x90,8 cm, Private collection

The Goddess Nut (Diptych), 1990, handpainted and printed collage, diptych, 106,8x279,4 cm, Courtesy of the estate of Nancy Spero and Galerie Lelong & Co.

Gestures II (Sky Goddess and Posing Figures), 1982, hand-painted gouache and ink collage on paper, 279,4x50,8 cm, Courtesy of the estate of Nancy Spero and the Leon Golub Foundation for the Arts and Galerie Lelong & Co.

Nancy Spero began her career as a figurative painter in Paris in the 1950s; for her, decisions regarding material, form, and subject were always political. In the 1960s, in light of the events of the Vietnam War, Spero devoted herself to a group of gouache paintings on paper titled "The War Series" (1966–1970). To critique and distance herself from the consequences of predominantly male violence, Spero no longer paints on canvas but uses paper as her image carrier—an intentional decision to dissociate herself from the male-dominated world of painting in the USA. Spero depicts her outrage over the atrocities of the Vietnam War through images such as helicopters in glazed strokes circling above dead bodies on the ground, phallic mushroom clouds, or images of sexualized bombs that embody the gendered brutality of war crimes. The works *The Goddess Nut (Diptych)* and *Gestures II (Sky Goddess and Posing Figures)*, on the other hand, are some of Spero's later works, in which she examines and reconfigures the history of women's movement in images from antiquity to contemporary bodily gestures. The exhibition shows hand-printed and collaged figures that, for example, reference Egyptian mythology through the depiction of the goddess Nut (goddess of the sky).

12 Katharina Sieverding

TESTCUTS I, 1966 – 1972, 144 three-part montages, digital printing on Blue Back Paper, Installation with three fluorescent tubes, 150 cm each, 372x500 cm

TESTCUTS III, 2000 – 2007, 144 three-part montages, digital printing on Blue Back Paper, Installation with three fluorescent tubes, 150 cm each, 372x500 cm, © Katharina Sieverding, VG Bild-Kunst Bonn, 2019

One day during her studies in Beuys' class, Katharina Sieverding was lent a shaft camera by Rainer Giese that allowed her to document discussions, demonstrations, and performances around the Düsseldorf Kunstakademie without interruption. She hasn't put the camera down since. The four-part image block *TESTCUTS I-IV* (1966–2010) was created during this period since the 1960s, with a total of 576 three-part montages—in other words, 1728 test strip triptychs that are mounted chronologically. Each block is 3.72 meters in height and 5 meters wide. The total length is 20 meters. For *Maskulinitäten*, Sieverding has installed *TESTCUTS I* and *III* as a wall work at the Kunstverein for the first time, as well as *Corner-piece* as a reference to Joseph Beuys' *Fettecke* and to enhance her statement on the exhibition's title, *Maskulinitäten*. These are so-called test strips, or "testcuts," fragmentary by-products of the analog enlargement process. In works that fill the walls of the exhibition, they document recent historical references, encounters, concepts of the body, and ultimately the protagonists of both the Düsseldorf and the international art scene—and therefore varying and ever changing concepts of identity and corporeality, too. And, last but not least, they also refer to Sieverding herself, who repeatedly addresses viewers throughout the different time periods.



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13 Andrea Fraser

Men on the Line: Men Committed to Feminism. KPFK, 1972, 2012/2014, Video installation (HD video, 5 chairs), 45:13 Min. (loop), Courtesy Andrea Fraser and Galerie Nagel Draxler, Berlin/ Cologne
Andrea Fraser's performance *Men on the Line: Men Committed to Feminism, KPFK, 1972* is based on a live radio broadcast from 1972 in which four men discussed a variety of issues related to the feminism. Fraser transcribed and edited the broadcast and performs all four participants, re-enacting in her own performance their struggle to experience empathy across the boundaries of gender identity. By voicing and embodying these multiple male perspectives, the performance engages long-standing debates about gender and women's liberation, and in doing so, it recalls some of the key concerns of feminist movements, past and present. Among these concerns are issues of essentialism, separatism, and the relationship between feminist struggles and other forms of domination, along with questions surrounding the construction, internalization, and reproduction of social norms and identities. KPFK is the Southern California affiliate of Pacifica Radio, a network of listener-supported radio station based in Berkeley, California. (...) *Men on the Line* premiered January 23, 2012 at the National Center for the Preservation of Democracy in Los Angeles. (excerpt from presstext "Andrea Fraser, Men on the line", Galerie Nagel Draxler, 2014)

14 Julia Scher

Discipline Masters, 1988, Video, 224 Min., Courtesy of the artist and Esther Schipper, Berlin

Julia Scher's 1988 video *Discipline Masters* is a four-hour confessional by the artist in which she attempts "to preserve her understanding of [her] life history." Shot in the artist's NYC studio during the heatwave of July 1988, the video shows Scher, filmed in close-up, recounting her childhood and adolescent memories, including moral and physical abuse from her parents, as well as deeply intense and emotional anecdotes related to moments of deception and humiliation. Originally cut into an eleven hour long rendition, the film was later edited down to four hours during which Scher is captured at different moments of the day, in varying quarters of her studio while donning diverse outfits and hairdos. Brisk cuts and sudden retakes, and the off screen voice of the cameraman – actor and cinematographer Victor Prokopov – with a rough-hewn editing adds on to the intimacy of the work. Coy, mis-en-scene, Scher's somewhat flat narration dead pangs her recounting of her life in numerous sequences, occasionally repetitive, but with details changed or omitted that render the spectator in a state of doubt, sometimes questioning the veracity of the stories. In other moments, however, Scher's emotional connectivity leaves one with the impression of a profound sincerity if not brutal honesty. The narrative scenes are interwoven with sequences of lip sync, punctuating scenes with raucous pantomimes of U2's "In the Name of Love". These brief clips were recorded between 1986-1988 and juxtapose a buoyant, vibrant Scher to that of the cool and direct gaze of her narrator. Recalling how her mother became a voyeuristic presence, more sexualized and menacing rather than protective or maternal, the tape *Discipline Masters* constituted a cathartic retelling of these childhood and adolescent experiences, which were a subsequent source for Scher's preoccupation with notions of surveillance, a sexualized and controlling gaze. Less than a year later, the artist created her first pink guard uniforms for the 1989 installation "Security by Julia II" at Artists Space, New York. Drawing on the juxtaposition of the color's playful and a uniform's menacing connotations, Scher combined the analysis of control mechanisms with feminist critique. (excerpt from press text "Wonderland", Galerie Esther Schipper, 2018)

15 Jutta Koether

Isabelle 2, 2013, Gouache on paper, 69x98 cm, Thomas Borgmann Berlin

As far as its outershape is concerned, *Isabelle* presents itself as a shaped canvas – a by now historical format used by artists like Frank Stella and Ellsworth Kelly in the sixties. These artists expanded the realm of the pictorial with relief-like object paintings. The shape of *Isabelle*, by contrast, results from what looks like what I would call an „inner necessity“. (...) This phallus is swelling dynamically toward its borders but it also gets contained and submitted to the laws of Jutta's painting procedure. (...) This modification of phallic power is also reflected in the round male testicles in „Isabelle“. They are lushly painted and modeled in a way that evokes a central element of Jutta's pictorial language: I am referring to the many round shapes or „knobs“ in her paintings since the 1980s that can morph into faces, breasts or Cézannian apples. Now if we agree that „Isabelle“ also consists of breast-like shapes what follows is that the „natural“ link between „phallus“ and „symbol of male power“ gets disrupted. (...) Since the erected phallus in this picture floats like a partial object, disconnected from a body, it can potentially be claimed by other bodies as well. (...) We are reminded here of the historical feminist attempts to reclaim the phallus, from Mapplethorpe's photograph of Louise Bourgeois holding her phallus-object to Linda Benglis famous artforum add. (Isabelle Graw, excerpt from "Cold Cold Chills", Texte zur Kunst 2018)

16 Nicole Eisenman

Cauc-hazin, 2019, Oil on canvas, 45,7x35,5 cm, Courtesy of the artist and Galerie Barbara Weiss, Berlin

Cauc-hazin is the title of Nicole Eisenman's expressively painted, genderless, and largely unspecific portrait. It evokes the impact of white supremacy and the related hegemonic hierarchization of ethnicities. The title draws on the race-theoretical description for persons with white skin (caucasian) which was initially developed by anthropologist Johan Friedrich Blumenbach. His theories about the specific anatomical and biological features relevant to the classification of population groups would significantly contribute to the ideology of racial supremacy which became established in the 18th century. Despite being long since scientifically disproven, these theories remain highly influential in US-American thought, and the associated terms are still prevalent in everyday language, administrative forms, medical documentation, and population censuses. By contrast, Eisenman's portrait dissolves into the canvas when viewed frontally. It remains ambiguous, ghostly, in a state of dissolution, as though it had already melted away or at least was indefinitely banished from the surface of the canvas.

17 Evelyn Taocheng Wang

A Client felt Headache after Recept Massage Treatment, 2015, Watercolour, acrylic on rice paper, 88,5x96 cm, Collection J.C. the Netherlands

Wind from our Electrical Fan is Also Strong, Sir, 2015, Watercolour, acrylic on rice paper, 87x93 cm, Bonnefantenmuseum Maastricht
A Hongkong-Dutch Client Licking my Arm during the Massage Treatment, 2015, Watercolour, acrylic on rice paper, 90x96 cm, Private collection, Courtesy of Galerie Fons Welters, Amsterdam
Similarly, Evelyn Taocheng Wang's ongoing series *Massage Near Me* developed out of the first job she had in Amsterdam while studying at the prestigious De Ateliers residency program. Wang financed her studies by working in an Amsterdam massage parlor as an undercover transgender masseuse. She quickly started exploring the parlor as a place where many paths, desires and people intersect. In this series, Wang shares her own aesthetic, intellectual, and sentimental experiences as masseuse and those of her colleagues. Initially, sharing these experiences as Facebook updates with her friends, the dairy-like texts developed into a series of watercolors – with long titles in imperfect English such as *A Hong Kong-Dutch Client Licking my Arm during the Massage*



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treatment, or Tracy and Yang was kicking an older male client out, because of he was trying to jerk off on towel. While the texts – glued on the back of the paintings, or printed beside them in her book *Unintended Experience* – narrate these experiences through language, Wang's drawings map out the scenarios pictorially. Throughout the watercolors, we meet the artist, colleagues and a variety of clientele seeking to fulfill different kinds of needs – as the location of the parlor on the edge of Amsterdam's Red light district causes their clients to often mistake their work for sexual services. *Massage Near Me* again focuses on issues of gender, exotism and identity. (excerpt from press text "Billboard#14: Evelyn Taocheng Wang, Frog Prince", Museum Of Moving Practice, 2018)

18 Keren Cytter

Object, 2016, Digital HD Video, 27 Min., Courtesy of the artist

The video uses language (Russian) as a political tool to meditate on the clichés of heteronormative sexual relationships. What initially appears as flippantly pornographic, is in fact a tightly constructed series of nine locked-down shots, separated into three acts. *Object* tells the stories of three men and one woman, who each represent the power structures of the patriarchal world, and the common abuses its systems enable. (Kathy Noble)

19 Jürgen Klauke

Illusion, 1972, three-part photo work on baryta paper, each 60x45 cm, Courtesy Galerie Guido Baudach, Berlin and Susanne Tarasieve, Paris

In the photographic work *Illusion*, Jürgen Klauke subjects his own body to a process of self-interrogation. Using props like a mirror between the artist's legs and pointy breast prostheses, *Illusion* testifies to Klauke's deconstruction of traditional images of masculinity and the search for alternatives. The work aspires to transform, dissolve and entangle male and female gender attributes. It thus uses the tools of visual staging to reveal the opposition between genders as a fictional construct.

20 Annette Kennerley

Matt, 1998, Video, 18 Min.

Boys in the Backyard, 1997, Video, 22 Min.

In her exceptionally personal filmic works from the 1980s to the 1990s, Annette Kennerley takes viewers on an occasionally voyeuristic journey through memories of desire, passion, pain, and regret. Kennerley's works are often founded on personal experience and address themes such as love, loss, and sexuality, as well as trans relationships and identity. These themes are all addressed in the two film works of hers presented in the exhibition. While doing some filming for the 1993 "Lesbian and Gay Film Festival" in San Francisco, she met Matt and Jo, a transgender couple whose conversations about their "daddy/boy" relationship she recorded in the back yard and subsequently published, almost entirely unedited. Five years later, Kennerley returned to San Francisco to visit Matt. This meeting produced a second film, which was named after its protagonist and shows how Matt's life progressed. In the video portrait, Matt charmingly recounts his experiences as a transgender person and the developments in his life over the past years.

21 Philipp Gufler

Quilt #13 (Kellerjournal), 2016, Silkscreen on PVC and fabric, aluminium rod, 90x180 cm

Quilt #03 (Klaus Nomji), 2014, Silkscreen on PVC and fabric, aluminium rod, 90x180 cm

Quilt #21 (Paul Hoecker), 2018, Silkscreen on PVC and fabric, aluminium rod, 90x180 cm

Quilt #26 (Lana Kaiser), 2019, Silkscreen on PVC and fabric, aluminium rod, 90x180 cm

Quilt #20 (Kathy Acker) [mit Florian Fischer], 2018, Silkscreen on PVC and fabric, aluminium rod, 90x180 cm, All Courtesy BQ, Berlin

In the same way that the quilt as a medium draws on historical precedents, the development process for Philipp Gufler's artistic works is based on an intensive engagement with archival material and historical sources. Gufler's practice thus develops with and through other persons and approaches. This referential house of mirrors in turn counters a heteronormative claim to artistic "identity." Instead of foregrounding his own artistic position, he chooses forms of expression that resonate with specific counterparts. His quilts in the exhibition are exemplary of this approach. Composed of multilayered textiles, these works were initially devoted to people from the gay scene who had died of AIDS. His most recent works draw on themes like the gay magazine "Kellerjournal" (1980–1987) or the recently disappeared singer and actress Lana Kaiser, who rose to fame in 2002 with the television series "Deutschland sucht den Superstar" under her birth name Daniel Küblböck. Other quilts in the exhibition draw on literary props from the work of American author Kathy Acker or the painter Paul Hoecker, whose Madonna painting caused a scandal in 1897, since it was modeled after young rent boy from Munich with whom Hoecker purportedly had an intimate relationship. Hoecker was a professor at the Akademie der Bildenden Künste in Munich at the time and was forced to give up his teaching position as a result of the scandal. The painting was never shown again, even though it now resides in the Bavarian State Painting Collections. Before the scandal, Hoecker refused to sign a petition against §175, which made homosexual acts between men punishable by law, ostensibly because of his own "contrary sexual disposition".

22 Agnes Scherer

Halbstarkefayence mit Schnupftuchversteck, Mutter bringt Garderobe für den nächsten Schultag, 2016/2019, 40x58 cm

Bubenfayencen: Schreibgarnitur und Sahnekännchen, 2016, 40x58 cm

Unbetitelt Zeichnung mit liegendem Mann und einer Fayence, 2018, 40x82 cm

Dear Diary, 2015, 58x80 cm

Lesender Landbub mit Füllhorn und Rahm, melkende Mutter (Zweite Wahl), 2016/ 2019, all pencil on paper

The male nude has been a key motif in Agnes Scherer's work for many years. Often, they are male diarists exploring their inner worlds with fascination and trying to find an expression for their melancholic states. However, this moment of introspection usually remains on the level of posturing—the pages stay blank, perhaps because these adolescent figures are yet to find their voice. Without exception, they are shown lying on their stomachs, bodies turned to the earth, as a kind of precursor to the figure of the mature poet lying on his side. The drawings combine comic influences with the compositional strategies and meticulous detail of the European still life tradition. Some of the arrangements even vaguely recall Piranesi's copperplate engravings with rows of antique findings. The horn repeatedly appears in Scherer's images as a motif that permanently oscillates between phallic and vaginal associations, and perhaps proposes an unsettling identity between these seemingly opposed elements. At times, an attentive mother accompanies the boys and young men, providing them with milk or bringing them clothes for the next day of school. They are accomplices in the reproduction of male narcissism, yet they are

Jenny Holzer



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also the custodians of the paradise of immaturity in the sense of a mental or spiritual indeterminacy.

Puppies Puppies (Jade Kuriki Olivio)

Get tested, 2019, Microscope with syphilis, poster, Dimensions variable, Courtesy of the artist and Galerie Barbara Weiss, Berlin

The motif of *Get Tested* is syphilis, a disease that in certain cases can lead to complete mental deterioration. One part of the work is a medical specimen of syphilis bacteria that can be observed with a microscope in the Kunsthalle's lobby. The second part is an intervention in public space: a series of posters hung up throughout Düsseldorf, Cologne, and Bonn. Unrecognisable as an artwork, the posters speak of someone's past infection with syphilis and asks the public to get tested. They thus have the appearance of a poster campaign, reflecting the recently increased number of syphilis infections in these cities. Reflecting the difference between exhibition space and public space, between the intimacy of two people and larger social developments, Puppies Puppies' two works are a reminder that the loss of the world caused by mental deterioration is one of the severest tragedies. (Based on the press text "Don Quixote" (excerpt), Galerie Barbara Weiss, 2018)

MEN DON'T PROTECT YOU ANYMORE, 2019, ABUSE OF POWER COMES AS NO SURPRISE, 2019

Screenprint on 100 % organic T-Shirt, © 2019 Jenny Holzer, member Artists Rights Society (ARS), NY / VG Bild-Kunst, Bonn

Jenny Holzer's *Truisms* is made up of a collection of almost 300 aphorisms and statements written by the artist. In the 1970s she began presenting these on self-printed posters, and later on she used advertising billboards. From the 1980s on, these catchy phrases were reproduced as a variety of ephemera such as t-shirts and caps with the slogan *Men don't protect you anymore*, which were part of her "Survival Series" (1983). They even made their way, somewhat controversially, onto condom wrappers. In this way, she has continued to infiltrate public space, questioning omnipresent clichés about gender roles and commenting on socially relevant topics of the day, such as equality, poverty, the environment, and the abuse of power.

