



melanie bonajo
School of
Lovers

Philipp Gufler
Dis/
Identification

08/03–16/06/24
Kunsthalle
Mainz

BEGLEITHEFT IN DEUTSCH



melanie bonajo

School of Lovers

The *School of Lovers* is a cross-genre art and education project realized by melanie bonajo, Daniel Cremer, and Yanna Rüger in collaboration with the inclusive ensemble of Theater HORA. On the basis of this new project, Kunsthalle Mainz is presenting a series of additional pieces by melanie bonajo in which they address issues of relationship and touch, research and learning.

melanie bonajo (they/them) is an artist* filmmaker, queer eco-feminist, sexological bodyworker, somatic sex coach and educator, cuddle workshop facilitator, and animal rights activist. Through their videos, installations, and photographs, often in collaboration with groups and communities, melanie bonajo examines current issues of co-existence. In particular, they address the erosion of intimacy and isolation in an increasingly sterile, technological world.

School of Lovers, 2023, HD video (38:46 min), in cooperation with Theater HORA Zürich. Scenography in collaboration with Théo Demans. Courtesy of the artist and AKINCI.

What kind of school teaches you what you always wanted to know but no one told you in real life? How to feel a yes and a no in your body and communicate it; how to flirt, keep your boundaries intact, touch caringly, and love yourself? What kind of school addresses the topics that relate to sexuality and a sense of security? These are a few of the questions that prompted Yanna Rüger, Daniel Cremer, and melanie bonajo to team up with the Theater HORA ensemble and embark on a journey of de-schooling and re-schooling. In the course of it, they together shed light on the crystal of intimacy in all of its facets.

Zürich-based Theater HORA is one of Switzerland's best-known free dance, theater, and performance groups. Since 2003, Theater HORA has also been a (cultural) workshop for people with so-called "cognitive disabilities". Often, the projects arise at the interfaces between the topics already present within the HORA ensemble, and at the same time shed light on socially relevant, political discourses. This is, for example, also the case with love, relationships, and sexuality. Under the artistic direction of Yanna Rüger, Theater HORA teamed up with Daniel Cremer and melanie bonajo, both of whom are not just artists active in the worlds of the fine and the performing arts but also sex educators. With a lot of sensitivity and just as much humor, they tackle social themes that seem potentially entrenched in trauma and immutable.

As a basic human need and resource for life, sexuality is present in most people's lives. Sex sells, and the media and advertising are full of it. At the same time, sexuality in society today is still often associated with shame. In magazines we can read all about the hottest sex positions, yet in conversation with friends or even partners many do not dare talk in detail about their wishes or limits. Such taboos are more extreme if the issue is the sexuality of disabled persons. Yet the law says clearly that all people have the same right to sexual self-determination and the development of their sexual identity. It swiftly became clear that the questions asked by people who have experienced disabilities also relate to persons without such experiences. The *School of Lovers* was born to teach us how to open-mindedly and supportively concern ourselves with the different aspects of intimacy.

The outcome of this journey devised in the HORA Lab is the short film *School of Lovers*. It is a sex education film 2.0, which can stand on its own or as part of a full evening's theater play (directed by Daniel Cremer & Yanna Rüger). Performers from the HORA ensemble have become experts in their own pleasure, and as fantastic teaching avatars they convey knowledge and sensory experiences relating to the topics of love, intimacy, and sexuality. They explore the different qualities of touch or closeness and distance, ask how self-love functions, or what constitutes a "good" flirt. They discuss the language for the sexual organs and desire or they ponder sexual identities. A humorous, sensitive, empowering, trans-genre and trans-gender experience that is aimed at people with and without disabilities.

For the presentation at Kunsthalle Mainz, in collaboration with scenographer Théo Demans, an immersive installation has been created that uses projections, light, and overlaps to multiply the surreal landscapes of the film. Moreover the *School of Lovers* is *on tour*. At the end of May, all the participants will meet up again in Mainz to join with the local audience to take a further step down the path to what the team calls "a global *School of Lovers* for people with and without disabilities".

SMALL HALL

TouchMETell, 2019, HD video (24:27 min). Scenography in collaboration with Théo Demans. Courtesy of the artist and AKINCI.

What makes you happy? Who has control over your body? What is sex? Does love have something to do with sex? Can feelings in the body hurt you? Do you believe the world would be a better place if people hugged more? In the midst of a fluffy, cuddly, and multi-colored world of objects of different shapes, visitors encounter a group of children aged between six and eight. melanie bonajo uses playful interview techniques and open kinesthetic forms of play to talk with children about their experiences with their own bodies and physical contact with others. melanie bonajo concerns herself with the meaning of bodily perception, of alienation, coexistence, and borders in an increasingly marginalizing society that focuses ever more on commodities and technologies, especially in the wake of the COVID-19 pandemic. The film invites viewers to think about their own knowledge about closeness, touch, bodily autonomy, and sex education. melanie bonajo studied somatic sex coaching and sexological bodywork, and in their artistic practice they try to develop social techniques that enable people to communicate emotionally and physically and, in that way, to feel a sense of belonging. Often, their filmic works show groups who are confronted by exclusion and prejudices. In particular, adults often ignore children's feelings and thoughts, or do not take them seriously. bonajo's works, such as the experimental interview, try to strengthen our sensitivity to the difference between taking and giving and our sense of justice and community.

Progress vs. Sunsets, Re-formulating the Nature Documentary, 2017, HD Video (48:20 min).
Scenography in collaboration with Théo Demans. Courtesy of the artist and AKINCI.

In *Progress vs. Sunsets* (2017) melanie bonajo examines the precarious living conditions of groups that are threatened with extinction due to the development of technocapitalism. Technocapitalism describes how the capitalist system changes with the emergence of new technology sectors. This includes the immense importance of constant innovation, global competition, rampant digitization of information and communication, and the growing significance of digital networks. Tech-based corporations are gaining ever greater power over our economic, cultural, and social relations. Who suffers from these developments? Who is left behind? And above all, what feelings and forms of thought get lost in the process?

This filmic piece visualizes how our relationship with nature has changed as a result of the popularization of amateur nature photography and film on the Internet. Animal videos, for example, play a major role on the Internet. What influence do these online representations have on their life “in the wild” or in captivity? If we pay so much attention to the animal online, bonajo says, then this tells us something about the future of our own species, about who is protected on this planet and who is not.

In society today, nature is often construed as the ultimate ‘Other’, as a utilitarian object outside ourselves. This ethic is reflected in debates over animal rights, biopolitics, dwindling resources, ecology, and anthropomorphism. These complicated issues are addressed playfully through the eyes and voices of children. Children evidently recognize with ease what the impacts of the changing world are on human wishes, emotions, feelings, and sentimentality. Adults all too often encounter young people with prejudices and apply adult modes of thinking and seeing to infants. In this way, they exclude child subjectivity, magical and non-dualist ways of thinking, and disparage emotions and attachments as being irrational. Together with children, melanie bonajo shows that there are rational and practical sides to emotional bonds such as empathy and compassion. Belittling these justifies oppression and distorts our relationships to one another, to the earth, and to other animals.

In the final exhibition hall, works by melanie bonajo and by Philipp Gufler enter into a dialog over how the body can be shown, read, and seen.

Coven, Trustingingeling

Coven, Relaxing with friends and friendly strangers

Coven, Cuddle Coven

Coven, Worship Wounds

2019, ultra chrome print, canson Lustre, 72,4 × 108,4 × 2 cm, framed.

Coven, Tree Love, ultra chrome print, canson Lustre, 108,4 × 72,4 × 2 cm, framed.

Coven, Cruising, Wallpaper, 275 × 192,8 cm.

Courtesy of the artist and AKINCI.

A selection of photographs draws the line back to the *School of Lovers* and the question of how sexuality can be represented beyond the norms, shame, and guilt with which society frequently conditions us. In 2019, bonajo created the series entitled *Coven*, as in a coven of witches. On the shore of a lake, on and around an old tree with a broad canopy of branches, a group of womxn stages a set of rituals that are meant to serve cleansing and intimacy, demystification and the empowerment of female sexuality. Nature creates the safe space in which access to the knowledge innate in the body can be tried and tested. For example, touching the genitals in a manner not aimed at sexual intimacy is experienced, with the intention being to dissolve fears and tensions. Feelings, bonajo suggests, are a form of intelligence, and the ability to know what the body wants is the path to it.

When the body says Yes (Big Spoon)

When the body says Yes (Hands)

When the body says Yes (Stack)

2022, ultra chrome print, canson Lustre, 63,8 × 111,8 cm, framed

Courtesy of the artist and AKINCI.

Three further photographs are part of a complex of works entitled *When the body says Yes*, which melanie bonajo presented at the 2022 Venice Biennale in the Dutch Pavilion. They are the result of ‘collective magic’ practiced by an international group of gender-queer persons.

Philipp Gufler

Body/Text, 2023, screen printing on fabric, metal suspension, 300 × 2530 cm.
Courtesy of the artist and BQ Berlin.

A full eight meters in diameter, Philipp Gufler's textile installation *Body/Text* (2023) defines a permeable space within the space. Before moving images tempted people into movie theaters, panoramas and round images were the media form per se when it came to experiencing battles, cities, or the countryside as close-up as possible. The model for Gufler's round image can be found today on Monte Verità in Ticino, Switzerland. Elisar von Kupffer created the piece entitled "*Klarwelt der Seligen*" in 1920–30 for his "Sanctuary" in Minusio, which functioned as a center for a new religious movement that Kupffer and his partner had initiated. These Klarists, as they called themselves, championed the emancipation of homosexuals, but also held misogynist and racist views. Kupffer's magnum opus, which Gufler re-interprets, comprises 84 nude non-binary figures decorated with flowers and phallic tools populating a fantasy landscape. Gufler exposes it to a radical process of abstraction so that only outlines can be discerned, and Gufler himself poses as some of the individual figures. The title *Body/Text* refers to the central theme of the work, namely the link between the corporeal and the textual. Gufler places the human body at the very center of his work, albeit not as an isolated object but as the basis for and medium of text. The arrangement of fragments of text on the fabric leads to interaction between the physical body and the abstract world of language – a challenge to us to rethink the relationship between body and written language.

A key reference here is lawyer Karl Heinrich Ulrichs (1825–95), who researched and published on homosexual love and, no less courageously for that time, publicly professed his queer identity. His speech at the German Lawyers' Convention in Munich 1867 opposing the introduction of anti-homosexual laws caused an uproar. Moreover, four years before the word 'homosexuality' became established, Ulrichs had proposed a positively connotated word with which he described himself and non-heterosexual people: "Urnings". He derived it from the planet Uranus and the eponymous god in Greek mythology who is considered a symbol of homosexual love. Aphrodite is said to have been born from the frothy mix of sea foam and part of Uranus' body that had been severed from him, without a female being involved. Taking this as his starting point, Gufler deliberates on the historical and contemporary vocabulary used

to describe queer desire and bodies. He reflects on these in the text that meanders along the outlines of the figures. In the process, he not only relies on passages from Ulrichs' speech, but also texts by other artists and authors such as Anne Boyer, Édouard Louis, Audre Lorde, Madison Moore, Rabe Perplexum, Ocean Vuong, Gloria Wekker, and Louwrien Wijers.

Die Wirrwelt der Urninge I, III & IV, 2023, screen printing on paper, each 110,2 × 73,2 cm.
Courtesy of the artist and Françoise Heitsch.

Gufler's series of silkscreens entitled *Die Wirrwelt der Urninge* (2023) functions as a commentary on *Klarwelt Der Seligen*; in the prints, scenes from the original painting are extracted and reproduced in luminescent colors. Gufler inserts himself into the images which, according to him, constitute non-binary imaginations of desire beyond traditional categories of difference.

Philipp Gufler

Dis/Identification

Images and (hi)stories of queer life both today and in the past are at the heart of Philipp Gufler's artistic oeuvre. Key figures in history, developments, and incisive events from different periods all enter into dialog. Gufler tracks down his source material in historical archives, newspapers, radio, and TV, and his reference points originate in literature and the aesthetic practices of the LGBTQIA+ movements, in queer theory, and in Pop culture. Gufler reflects on these in film essays, but also in performances and objects, in paintings on mirrors or silkscreened fabrics (the *Quilts*, as he calls them), all of which are dedicated to queer people, movements, and places. In his largest solo exhibition to date, starting with a new video installation entitled *The Beginning of Identification, and its End* Gufler offers a survey of his creative output of recent years.

The exhibition will coincide with publication by Distanz Verlag of the first monograph on Philipp Gufler, which includes texts by Karolina Kühn, Louwrien Wijers, and Yasmin Afschar.

TOWERLEVEL I & STAIRS

The Beginning of Identification, and its End, 2024, two channel video installation (19 min).

Music: Rory Pilgrim

Camera und color correction: Leo van Kann

Sound: Nathalie Bruys

Speaker: Susanne Sachsse

Contains adaptations of a performance by Ben d'Armagnac at the Brooklyn Museum, New York, 1978 and text fragments by Karl Heinrich Ulrichs.

Courtesy of the artist and BQ Berlin.

Produced with the kind support of the City of Munich, Launch Pad LaB, Mondriaan Fonds and Sound & Vision.

Philipp Gufler's most recent video installation is made up of a performance by the artist and film scenes of archive material relating to queer and transgender content. Divided across two projections, in the 19-minute piece we witness explicit, low-threshold expressions of sexuality that breaks with the norm: people enjoying a dance at a lesbian party, the reverent smile of a portrayed transwoman, and the polemical speeches of extreme right-wing, homosexual politicians. Alongside this, we see shots of the artist lying down naked on a tiled platform, his body inundated continuously by a jet of water. The filmic collage is accompanied by a soundtrack made up of recitals of text passages from Karl Heinrich Ulrichs' major writings from the second half of the 19th century on decriminalizing homosexual love. Moreover, partly atmospheric, and partly pulsating sounds by English artist Rory Pilgrim also accompany the immersion in the history of excluded sexualities and genders.

Gufler's performance is an experiment in endurance that takes its cue from a performance in 1978 by Dutch artist Ben d'Armagnac. The latter was an important protagonist in the European performance art scene in the 1970s and back then lay down, clad in a black suit, on a white square of tiles in the rear courtyard of New York's Brooklyn Museum. Gufler swaps the bourgeois respectability of the suit for the intimacy of his naked body. He not only exposes himself to the pummeling jet of water but also to our eyes as we behold him. In this doubling, the performance foregrounds the visualization and vulnerability of the human body, and this turns out to be the installation's central theme.

The material for the video comes from a variety of sources, namely media, film, and radio-station archives in the Netherlands and Germany. Footage of gender-subversive cabaret from the inter-war years is followed by lesbian get-togethers of the 1970s. The result gives us an

alternative perspective on cultural history that, contrary to the erroneous notion that LGBTQIA+ trends are new, is permeated with expressions of non-heterosexual subjectivity and community. In the course of his artistic research work, Gufler uncovers such testimony to the life of queer and trans people that is only available in fragmentary form in the archives, owing to the fact that it has been marginalized for so long. In this way, he creates a speculative history on the lost links and continuities, not to mention the ruptures.

In the second half of the video, we see TV interviews with the homosexual far-right politicians Alice Weidel and Pim Fortuyn. With their nationalist and xenophobic rhetoric, both reject any weakening of binary gender orders. The great divide between gender-specific frankness and its recent rejection as a political weapon is emphasized in formal terms by the projection being divided into a blue and a red surface. The former denotes the scenes with emancipatory contents, while the latter highlights the connection between animosity towards queer and trans lives with colonial and anti-migrant perspectives. The piece's title derives from this division. Queer emancipation, or so Gufler seems to be saying, cannot be understood in isolation from other political struggles.

Ritual of Farewell, 2019; *Eingebildete Männlichkeit*, 2019; *Projektion auf die Krise (Gauweilereien in München)*, 2019; *Becoming-Rabe*, 2019; *Een Gebeuren*, 2019; *The Responsive Body*, 2019; *Lana Kaiser*, 2020; *Gespräch mit Albert Knoll*, 2023; *The Beginning of Identification, and its End*, 2024, 9 film posters, offset print. Courtesy of the artist and BQ Berlin.

Philipp Gufler has designed a film poster to go with *The Beginning of Identification, and its End*, and together with the posters from his earlier film pieces it forms a collage on two walls in the Kunsthalle's stairwell.

TOWERLEVEL II

Quilt #53 (Leopold Obermayer) [with Albert Knoll], 2023, 90 × 180 cm

Quilt #47 (Charlotte Wolff), 2022, 90 × 180 cm

Quilt #12 (Ben d'Armagnac), 2016, 95 × 181 cm

Quilt #51 (Reed Erickson) [with Eli Hill], 2022, 90 × 180 cm

Screen printing on fabric. Courtesy of the artist and BQ Berlin.

Quilt #33 (Hanel Koeck & Peter Gorson) [with Kerstin Stakemeier], 2020, 90 × 181 cm, screen printing on latex and fabric. Courtesy of the artist and BQ Berlin.

Quilt #24 (C.), 2018, 94,5 × 178 cm

Quilt #49 (Hilka Nordhausen) [with Burcu Dođramaci, 3 Hamburger Frauen], 2022, 90 × 180 cm

Screen printing on fabric. Courtesy of the artist and Françoise Heitsch

Quilt #46 (Zeki Müren) [with Gürsoy Dođtaş], 2021, 100 × 179 cm. Private collection Munich.

Philipp Gufler's *Quilt* series combines texts and images from the history of queer life and tells of outstanding individuals past and contemporary, of artists, writers, LGBTQIA+ magazines, and other spaces that have got lost in the history books. By means of silkscreening, the transparent fabrics become testimony to everyday life, culture, and history. They embody the fleeting nature of memories and contribute to an intersectional historical narrative. Since 1987, the format of the quilt – as in a multilayered piece of textile – has been associated with the US *NAMES Project Foundation*, which memorializes the innumerable, long-ignored victims of the AIDS crisis. Gufler draws on this concept and transposes (hi)stories that have remained untold for many years onto multi-layered, textiles.

Gufler presents a selection of quilts here by way of an alternative portrait gallery. Instead of reducing each portrait to an iconic property, Gufler creates a fan of the biographies that have interested him – in the semi-transparent layers of quilts that constitute both a counter-project to the cult of the genius and at the same time give shape to the multiplicity of history. Examples include lawyer Leopold Obermayer (1892–1943), who was persecuted by the Nazis because of his Jewish faith and his homosexuality and murdered by them in 1943. Physician, sexologist, and feminist Charlotte Wolff (1897–1986) did pioneering work with her research into female homosexuality but was arrested by the Gestapo in 1933 for wearing male clothes. Iconic Turkish musician Zeki Müren (1931–1996) lived his homosexuality as an open secret and strongly influenced many generations of Turks. Finally, there is Ben d'Armagnac (1940–1978), who was a performance artist and whom

Gufler came across while in Amsterdam researching the early days of performance art in Europe, and whose work he tries to appropriate in his own body art by means of a series of reenactments. With the figure of Reed Erickson (1917–1992), we leave the European continent behind us: The US heir to an oil empire and philanthropist lived openly as a trans-man, and helped advance research into transsexuality and thus boosted visibility and medical support for it. *Quilt #24 (C.)* takes quite a different perspective. Gufler dedicates it to his ex-partner, and thus the private considers as public, something feminists made their maxim from the very early days. Here, it stands for how life is interwoven with the past, and it symbolizes a counter-archive that grants entry not just to the loud, the powerful, and the rich.

Lana Kaiser, 2020, HD video (13:17 min)
Music: Rory Pilgrim
Camera: Julia Swoboda
Color correction: Theo Cook
Sound: Nathalie Bruys
Courtesy of the artist and BQ Berlin.

In 2002, at the age of 17, Lana Kaiser suddenly became the center of media hype on the back of the RTL TV casting show *Deutschland sucht den Superstar* (German Idol). With *You Drive Me Crazy*, Kaiser was one of the first publicly queer person to top the charts in Germany. Labeled by the media an “offbeat bird of paradise”, many people still remember Lana Kaiser, albeit under her name at birth: Daniel Küblböck. Gufler’s filmic piece criticizes the media depiction of trans people, as it often stereotypes them, treats them as exotic, and only rarely corresponds to the realities of their lives. Philipp Gufler’s video highlights statements by Lana Kaiser that enabled a different way of thinking about non-binarity, sexuality, and gender at a time when there were no figures in the German media with whom young trans people could identify.

Für Hubert Fichte, 2012, plastic, epoxy resin, text collage on paper, 2 pieces, each 50 × 40 cm.
Courtesy of the artist and Françoise Heitsch.

Today, author Hubert Fichte (1935-1986) is considered a precursor of German pop literature, of queer studies and of postcolonial research. In 1966, he did readings in rock and beat clubs rather than in literary circles and was an outsider in the post-war literary scene. In his novels, Fichte repeatedly created protagonists who were also his alter egos; people on the margins of society, stevedores and sex workers, bohemians and homosexuals, while also describing intimacy, sexuality, and self-reflection. In 1986, Fichte died of medical complications relating to AIDS. The very first quilt that Gufler made was dedicated to Fichte. A year earlier, in 2012, he had already created the bipartite text collage *Für Hubert Fichte* on show here, which he cast in epoxy resin. The text is part of Gufler's exploration of the AIDS crisis in Germany, and among the persons mentioned are figures like CSU politician Peter Gauweiler, who led harsh and stigmatizing policies to combat AIDS in Bavaria.

Philipp Gufler's artistic practice embraces many shapes and techniques. On Level 3 of the Kunsthalle tower, visitors can view another of his film pieces, silkscreens on mirrors and silkscreens on fabric in the form of a costume that is part of a performance.

Gespräch mit Albert Knoll, 2023, HD video (25:05 min). Courtesy of the artist and BQ Berlin.

The film shows a conversation between Gufler and Albert Knoll about the latter's work at the Concentration Camp Memorial Site in Dachau and at the Forum Queeres Archiv München (FQAM). Gufler accompanies the historian and archivist on trips to the key locations in his research, such as Karl-Heinrich-Ulrichs-Platz in Munich's Glockenbach quarter, where Knoll likes to start his queer city tours, or at the FQAM, which Knoll co-founded. The conversation moves from Karl Heinrich Ulrichs as the lawyer and "forefather" of the gay movement, through the time of the Nazis' persecution of queer people, and on to contemporary work with archives. Archives that arose from private initiatives (such as the FQAM) are often the only places where (hi)stories of non-heterosexual people otherwise excluded from public historiography are collected and preserved. Unlike state archives, in these archives the focus is on emotions in the form of interviews with contemporaries, moments in a movement, resistance, and oppression.

Kostüm Performance Kakaduarchiv II, 2022, screen and digital printing on fabric, steel coat hanger, 140 × 140 cm. Courtesy of the artist and BQ Berlin.

The *Kakadu Archive*, in which Philipp Gufler and Johanna Gonschorek offer a performative reading of texts, is itself populated by historical figures from the queer movement, allies and victims of persecution, but also enemies and oppressors. Karl Heinrich Ulrichs, Michel Foucault, and Peter Gauweiler encounter "Jäcki", a figure from a Hubert Fichte novel who presents the actions and thoughts of the other players in condensed form. The costume created especially for the performance embodies the FQAM in the shape of central documents and papers relating to the queer movements.

Quindo Violett, Hell, PV55_Veroneser Grüne Erde_Nelkenfarbe, 2023, 180 × 75 × 0,8 cm
Anthrachinon Blau, PB60_Chinacridon Violett, PV19_PhTalo Turquoise, 2023, 180 × 75 × 0,8 cm
Quindo Violett Hell, PV55_Rebschwarz_Nickeltitangelb, 2023, 180 × 75 × 0,8 cm
Orasol® 395_Veroneser Grüne Erde_Orasol® Braun 324, 2022, 180 × 75 × 0,8 cm
Screen printing on mirror. Courtesy of the artist and BQ Berlin.

Perlglanz Irodin Schwarz_ Perlglanz Irodin Icy White (Perlglanz Diamant Amethyst) Bergkristall fein, 2016, 180 × 75 × 0,8 cm
Bergkristall fein_Orasol Gelb 4GN_Orasol Pink 478, 2016, 180 × 75 × 0,8 cm
Orasol Blau (Perlglanz Irodin Icy White) _Quindo Rosa D _Malachit MP feinst, 2016, 180 × 75 × 0,8 cm
Screen printing on mirror. Courtesy of the artist and Françoise Heitsch.

The body is a central theme in Gufler's practice, as can be seen from the series of painted mirrors. In an artist book entitled *Indirekte Berührung* (Indirect Touch), there is a passage about the mirror paintings. Gufler writes with regard to a figure from a Hubert Fichte novel: "The 22-year-old Jäcki indirectly encounters himself. Pigments protect him from his own mirror image. They color him and the space around him." This is followed by a list of pigments such as the ones we also find in the titles of the painted mirrors: Anthrachinon Blau, PB60_Chinacridon Violett, PV19_PhTalo Turquoise, and many others. The mirrors' dimensions correspond to those of the human body. The image of self as well as the image others have of you is distorted by strips of color. There is an obvious allusion here to the mythological story of Narcissus, the young man who falls in love with his own mirror image, just as there are the associations connected with the rainbowflag, to which Gufler suggests a whole range of extensions.

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