

Männerfantasien
 Alejandro Cesarco
 Brock Enright
 Matt Greene
 Nicolás Guagnini
 Michael Kunze
 Rodney McMillian
 Michael Müller
 Pablo Pijnappel
 Adam Putnam
 Mladen Stilinović
 Charlie White

MICHAEL KUNZE

A Conversation between
 Ellen Blumenstein and Michael Kunze

EB: Maybe we can start with the question which twist Klossowski and Duchamp take in your work and how it relates to the image of the woman—seen from the position of the “man”. With the turn of Duchamp’s title *The Passage from Virgin to Bride* to *The Transformation of the Bride to Virgin* (Marcel against Pierre 2:3 pendant) (2008) you thematize the impossible desire that the beloved woman might incorporate partner, (mother?) and lover at the same time. What does this desire actually mean for your position, where do you as an artist stand?

MK: Personally, I am a child of my times: the models are all still way too chubby and haggish, and the ideal of the taut heterosexual man, which I emulate of course, moves toward the steely, Herculean, imperatory. So on the one side stand shy deer, shaking gently in a soft breeze, and on the other side desertedly superheated wild pigs are toiling through the mud, always ready for the absolute showdown. And in-between occurs a never-ending thunder storm—a real spectacle of nature. It might or might not be that similar ideals were valid in the time of Duchamp and Klossowski, as well as a similar distance to the Real—but in any case the cultural involvements were different and people spoke more en-ciphered about these things. If (with Duchamp) alterable virgins or bachelor machines are named, or if (with Klossowski) the wife poses in symbolic bondage-positions on absurd gymnastic apparatus in both cases different texts merge into each other in which secret wishes become the most for openly expressed reasons, and vice versa. This entire hell full of relish, which the Freudian circus of repression has opened up, is connected here in word and image.

EB: Your “heterosexual bruiter” sounds very much like Theweleit’s “body tank” (Körperpanzer)—which is built up in defense of the woman, the female. Actually, the bride is turning more into whore/lover with Duchamp and Klossowski, and not into a virgin—the symbol for innocence. Why does the bride become virginal in



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Männerfantasien investigates male subjectivity and men’s changing self-perception in increasingly blurred gender formations and contradicting role models. The title and scope is inspired by cultural theorist Klaus Theweleit’s late 1970s bestseller *Male Fantasies*. Theweleit described a pathological idea of “real masculinity”, and thus set the discourse on masculinity in Germany rolling. The combination of images and texts in this book presents a selection of “male fantasies” in the sense that each contribution allows the artist’s personal perspective on his work and to locate it in the context of male fantasies.

With works by: Alejandro Cesarco, Brock Enright, Matt Greene, Nicolás Guagnini, Michael Kunze, Rodney McMillian, Michael Müller, Pablo Pijnappel, Adam Putnam, Mladen Stilinović, Charlie White.

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