

KUNSTHAL  
CHARLOTTENBORG

TAKE  
ME (I'm  
Yours)

4 Maj – 7 Aug 2016

Guide (DK / ENG)

Velkommen til *TAKE ME (I'm Yours)*. Udstillingen udfordrer de konventioner, der normalt er på kunstudstillinge, idet publikum opfordres til at røre, bruge og tage flere af værkerne med hjem. Værkerne er masseproducerede, og udstillingen udfordrer således ideen om det unikke kunstværk og kunstens traditionelle produktionsmetoder.

Det er en generøs udstilling, hvor de fleste af værkerne er gratis. *TAKE ME (I'm Yours)* rejser dermed også spørgsmål om værdien af kunst og forsøger at etablere en økonomisk model baseret på bytteværdi og bytteøkonomi.

Udstillingen udvikler sig over tid og når den slutter, vil værkerne være forsvundet fra kunsthallen og have fundet deres nye plads hjemme hos publikum. Udstillingen forandrer sig særligt når årets Afgangsudstilling fra Det Kongelige Danske Kunstakademis Billedkunstskoler åbner i juni på Kunsthall Charlottenborg. Her tilføres et helt nyt perspektiv til udstillingen, når denne unge generation af kunstnere inviteres til også at deltage i *TAKE ME (I'm Yours)* med nye værker, de besøgende kan tage med hjem.

Det radikale koncept bag *TAKE ME (I'm Yours)* blev oprindeligt skabt til Serpentine Galleries i London af Christian Boltanski og Hans Ulrich Obrist. Sidste efterår blev udstillingen vist i en mere omfattende udgave på Monnaie de Paris. Nu viser vi *TAKE ME (I'm Yours)* i en ny version skabt specielt til Kunsthall Charlottenborg. Udstillingen indeholder værker af nogle af de mest internationalt anerkendte samtidskunstnere, og giver publikum mulighed for at opbygge en unik samling af samtidskunst.

God fornøjelse!

# Kunstner index

- 01 CHRISTIAN BOLTANSKI (1944, Paris)  
Bor og arbejder i Malakoff.  
*Dispersion*, 1991–2016

Christian Boltanski udstiller store skulpturelle bunker af tøj og indbyder de besøgende til at udvælge, hvad de gerne vil have. Tøjskulpturerne repræsenterer fortællinger om menneskers liv, lagt i lag, oven på hinanden. Tøjet kan tages med hjem i de papirposer, som kunstneren stiller til rådighed til formålet. Christian Boltanski iscenesætter spredningen – og dermed også ødelæggelsen af værkerne. Når de besøgende tager tøjet med sig, ødelægger de skulpturen, men samtidig vil de have efterladt et aftryk. De besøgende kan bruge posen og tøjet som det, de er i sig selv, eller beholde dem som værker af kunstneren Christian Boltanski.

- 02 JAMES LEE BYARS (1932, Detroit)  
Boede og arbejdede i New York, Venedig, San Francisco, Kyoto, Bern, de schweiziske alper, Los Angeles og det sydvestlige Amerika.  
*Be Quiet*, 1976

I hjertet af Kunsthall Charlottenborg står en ung kvinde iført en lang, sort kjole. Uden at sige et ord uddeler hun et lille stykke lysrød konfetti med påskriften *Be Quiet* til hver af de besøgende, som nærmer sig hende. Denne performance, der er udtaenkta af James Lee Byars, forsøger at skabe et højtideligt og intimt øjeblik for hver enkelt besøgende. Ligesom de fleste andre værker på udstillingen får de besøgende mulighed for at tage et objekt med fra udstillingen og sprede kunstnerens værk uden for institutionen. James Lee Byars' performance opføres 4. maj, 2. juni, 3. juli og 7. august.

- 03 JEREMY DELLER (1966, London)  
Bor og arbejder i London.  
*More Poetry is Needed; Lost Children*, 2015

Kunstneren har skabt stempler med slogans og fraser, som kan påstempeles de genstande, som de besøgende tager med sig fra udstillingen.

- 04 MARIA EICHHORN (1962, Bamberg, Germany) Bor og arbejder i Berlin.  
*Bibliographie 5–6, 49 livres et 1 coffret DVD à acheter*, 2015

Kunstneren stiller en bibliografi på papir til rådighed som publikum kan tage med. Bibliografien beskriver et udvalg af bøger, som hver af de tre kuratorer fra *TAKE ME (I'm Yours)* i Paris har valgt: Christian Boltanski, Hans Ulrich Obrist og Chiara Parisi. Alle bøger, der står opført, er til salg i Kunsthall Charlottenborgs boghandel. På den måde lægger værket op til en anden form for udveksling: nemlig den udveksling af penge, som vil finde sted, hvis de besøgende beslutter sig for at købe en af bøgerne på listen. Med dette værk afsøger Maria Eichhorn problemstillingerne omkring salg af kunstværker og den spekulation, det kan indebære, samt spørgsmål omkring samlernes og museernes rolle og kunstnernes ophavsret. Hun undergraver kulturens institutioner samtidig med at hun gør brug af dem, og skubber derved til kunstnerens traditionelle rolle.

- 05 GILBERT & GEORGE (1943 i Dolomitterne, Italien, og 1942 i Devon, England) Bor og arbejder i London.  
*THE BANNERS*, 2015

Selvom titlen på dette værk sagtens kunne henvis til en reklame, er de tekster, der står skrevet på bannerne, snarere protestslogans end PR. De besøgende kan tage disse slogans videre med sig ved at tage de badges, som er en del af installationen. Kunstrerduoen, der beskrev sig selv som "levende skulpturer" i slutningen af tresserne, giver hermed de besøgende mulighed for at bruge deres egen krop som et redskab for kunstnerisk propaganda. Når kunstværkerne bæres på tøjet kan de ses af alle, og således bidrager de til at virkeliggøre en af kunstnerduoens kongstanker: "Art for All" – "kunst til alle".

- 06 JEF GEYS (1934, Léopoldsburg, Belgium)  
Bor og arbejder i Balen, Belgium.  
*!questions de femmes!*, 1980–2016

Kunsthall Charlottenborg har i samarbejde med Jef Geys og Monnaie de Paris fremstillet en særudgave af avisens *!questions de femmes!* *KEMPENS Informatieblad*. Den stilles frit til rådighed for de besøgende, som kan tage et eksemplar med sig, når de går. Serien *!questions de femmes!* består af en række værker, der blev påbegyndt i begyndelsen af 1960'erne, hvor Jef Geys underviste i æstetik i Balen. Her indsamlede Jef Geys forskellige spørgsmål om kvinder og deres identitet, og brugte dem som opslag til diskussioner i undervisningen. Ved siden af avisens udstilles tre store ruller af voksdug, hvor spørgsmålene er trykt på oversat til japansk, engelsk og hindi.

- 07 FELIX GONZALEZ-TORRES (1957, Guáimaro, Cuba) Boede og arbejdede i New York.  
(A) *"Untitled"*, 1990.  
(B) *"Untitled"*, 1991.  
(C) *"Untitled" (Revenge)*, 1991.

Udstillingen præsenterer to udgaver af Felix Gonzalez-Torres 'paper stack'-værker, som publikum kan tage med hjem sammen et bolsche-værk, hvor kunstneren indbyder de besøgende til at tage et stykke slik fra den store bune, der er placeret i et kvadrat i udstillingen. Materialerne der udgør værket kan reproduceres i det uendelige, og de besøgende inviteres til at tage en bid af skulpturen mens udstilleren af værket samtidig er forpligget til at sikre dets fortsættelse og beståen. Dermed forvandles hvert af disse værker til en "kolossal offentlig skulptur". Men det kolossale omfang har ikke så meget at gøre med stakkene af tryk – der som regel er ganske beskedne i størrelse – eller med de tusindvis af enkelte stykker slik, der findes i hver bune; det har i stedet at gøre med disse genstandes permanente spredning og ubegrænsede videreførelse.

- 08 DOUGLAS GORDON (1966, Glasgow)  
Bor og arbejder i Berlin, Glasgow and NY.  
*TAKE ME (I'm Yours)*, 2016

Der er arrangeret en konkurrence. Gevinsten er en middag med kunstneren, ganske som på Serpentine Gallery i 1995, hvor kunstneren også udloddede en surprise-middag med ham ved udstillingens afslutning.

- 09 CHRISTINE HILL (1968, Binghamton, NY)  
Bor og arbejder i Berlin and NY.  
*Vendible (Small Business Edition)*, 1995–2016

Kunstneren stiller en slikautomat op i udstillingen hvorfor hun distribuerer en række hverdagsgenstande. Christine Hills værker reflekterer over kunst og økonomi, og mere specifikt om kunstens værdi og kunstnerens arbejdes værdi. Det gælder ikke mindst for hendes projekt Volksboutique, som hun skabte i Berlin i 1996, som et uformelt sted, hvor mennesker kunne mødes, drikke te, bytte tøj og diskutere. Den seneste manifestation af Volksboutique var Small Business, en butik i Berlin, som var åben for besøgende fra 2010–2014. Opskrifterne der er en del af de pakker man kan trække i slikautomaten på *TAKE ME (I'm Yours)* i København er fra Volksboutique's arkiv af hverdagsgenstande, som også udgjorde lageret på Small Business.

- 10 JONATHAN HOROWITZ (1966, New York)  
Bor og arbejder i New York.  
*Free Store*, 2009–2016

*Free Store* er præcis dét – en butik hvor der ikke udveksles penge og alting er gratis. Butikkens lager skabes udelukkende ved at besøgende medbringer ting til installationen, som de ønsker at give væk: Tøj, husholdningsredskaber, bøger, plader – alt som nogen kan finde værdi i. Omvendt må alle tage det med fra butikken som de ønsker. Der er ingen regler og man må gerne tage uden at give. Dermed ønsker *Free Store* at skabe en organisk økonomi baseret på behov og lyst. Profit er ikke længere et motiv.

- 11 FABRICE HYBER (1961, Luçon, France)  
Bor og arbejder i Paris.  
*Nez-Écu*, 2015

En vekselmaskine giver besøgende mulighed for at købe Fabrice Hybers mønt, som er tegnet af kunstneren på grundlag af en ny teknik udviklet af Monnaie de Paris: en "tvillingemønt", der både har en guld- og en sølvfarvet side. Samtidig installeres en særlig *POF Shop* i Kunsthall Charlottenborgs boghandel. Fabrice Hyber bygger her videre på sine tanker om POFs – hvor han gør almindelige genstande til kunstværker. Disse gentante afspejler hans ønske om at skabe nye handlemønstre og udforske sammenhængen mellem kunst, forretning og penge. I 1994 skabte han *Unlimited Responsibility*, en platform for kunstnere med henblik på fremstilling og distribution af kunst, som en slags kommerciel utopi. Året efter åbnede Fabrice Hyber sit *Hypermarché* på Musée d'Art Moderne de la Ville de Paris, en helt ny form for udstilling. Han er nu leder af les réalisateurs, et program der er støttet af business schools over hele verden, og som hjælper unge kunstnere med at finde nye måder at producere kunstværker på i samarbejde med firmaer.

- 12 CARSTEN HÖLLER (1961, Bruxelles)  
Bor og arbejder i Stockholm.  
*Pill Clock*, 2011–2016

En pille falder ned fra loftet i et af Kunsthall Charlottenborgs gallerier hvert tredje sekund og føjer sig til den voksende bunge af piller på gulvet. Alle værkerne på udstillingen indbyder besøgende til at deltage, og de kan så selv vælge, om de vil deltage aktivt. Dette værk stiller også de besøgende over for et valg: De besøgende kan tage en pille – men hvilken én skal man vælge ud fra de tusindvis af piller, der falder ned fra loftet? Herrefter kan de besøgende vælge, om de vil sluge den valgte pille ved hjælp af det vand, der står klar ved siden af pillerne, og samtidig observere om pillerne har nogen effekt.

- 13 KOO JEONG A (Seoul)  
Bor og arbejder overalt.  
*He Chea Mo Yea*, 2016

Kunstneren har skabt en kubisk formet magnet, der er indgraveret med kunstnerens navn, titlen på udstillingen, institutionens navn og produktionsåret. Titlen på værket er koreansk og bruges til at udtrykke når noget flyttes fra orden til uorden eller en ny sammenhæng. Kunstneren inviterer de besøgende til at tage en magnet.

- 14 FRANCK KRAWCZYK (1969, Frankrig)  
Bor og arbejder i Lyon

Komponisten Franck Krawczyk har skabt et originalt soundtrack til udstillingen *TAKE ME (I'm Yours)*. Franck Krawczyk har tidligere samarbejdet med kunstnere fra andre discipliner for at skabe en ny fusion mellem musik og andre kunstformer. Blandt hans samarbejdspartnere er Christian Boltanski og Jean Kalman.

- 15 ANGELIKA MARKUL (1977, Szczecin, Polen)  
Bor og arbejder i Paris.  
*Wishbone*, 2015

Besøgende på udstillingen kan 3D printe deres eget "ønskeben" og tro på dets magt eller blot tage det med sig som en souvenir. I kunstnerens hjemland, Polen, brugte heksedoktorer døde dyrekroppe til at helbrede sygdomme, mens troldmænd brugte dem til at kaste fortryllelse over mænd, så de kunne finde sig en kone. Kunstneren indarbejder her en form for mekanisk serieproduktion i et kunstværk, og det bliver dermed muligt at give de besøgende et værk, der skabes for øjnene af dem uden andres mellemløb. Dermed går hun udenom de traditionelle kommercielle kanaler. I dette værk sker der et møde mellem den irrationelle verden af overtro, der inspirerer kunstnerens arbejde, og den rationelle teknologiske verden som 3D-printeren står for.

- 16 GUSTAV METZGER (1926, Nürnberg)  
Bor og arbejder i London.  
*Mass Media: Today and Yesterday*, 1971–2016

Tusinder af aviser er stablet i en massiv skulpturel kube. Ved siden af avisinstallationen opfordres den besøgende til at udvælge en artikel fra de mange aviser, klippe den ud og sætte den op på væggen. De bedes specifikt om at finde artikler i de aviser der ligger på bordet, klippe dem ud og hænge dem op på væggen under emnerne: "Truet liv i verdens have", "Forurening i byer og på landet" og "Udslettelse – i alle dets former". Værket ser dermed kritisk på det kapitalistiske forbrug af varer og information, som truer vores klodes overlevelse, og peger på muligheden for et konstant kollektiv udtryk for politisk utilfredshed.

- 17 OTOBONG NKANGA (1974 i Kano, Nigeria)  
Bor og arbejder i Antwerp, Belgien.  
*Glimmer: Unfold*, 2015–2016

I denne performance bevæger kunstneren sig rundt i udstillingsrummene iført en skulpturel platform hvorpå der er forskellige elementer som planter, mineraler og sand. Hun tilbyder elementerne til publikum efter en samtale.

- 18 YOKO ONO (1933, Tokyo)  
Bor og arbejder i New York.  
*Wish Tree*, 1996–2016

Yoko Ono indbyder publikum til at blive en del af værket ved at binde fredsbudskaber fast på grenene af et japansk kirsebærtæppe. *Wish Tree* er titlen på en række poetiske installationer, som Yoko Ono har arbejdet med siden 1996. De besøgende indbydes til at sætte deres eget aftryk på små stykker papir og binde dem på ønsketræets grene. Derved bliver de på metaforisk vis en del af en kollektiv bevægelse.

- 19 PHILIPPE PARRENO  
Bor og arbejder i Paris.  
*Precognition*, 2012–2016

*Precognition* 2012 er en dvd med to film af Philippe Parreno, som den besøgende kan tage med sig.

Den første film, *Continuously Habitible Zones*

eller *C.H.Z.*, viser billeder af en sort have skabt i Portugal af Parreno og landskabsarkitekt Bas Smets. C. H. Z. er en astro-biologisk betegnelse

for planeter, der giver levedygtige betingelser

for at liv ville være mere

tilbøjelige til at udvikle sig på en planet med to

eller flere små sole (dværg sole) snarere end på

en planet med én meget klar sol; på en sådan

planet ville den mættede fotosyntese producere

sort vegetation. Det virker både fremmed og

velkendt – og uklart om dette er en ny ugæstfri

planet eller eftervirkningerne af nogle katastrofale

begivenheder på Jorden. Den anden film, *Marilyn*

(2012), fremmener spørgsel af Marilyn Monroe

gennem en fantastagtag seance i en suite på

Waldorf Astoria i New York, hvor hun boede i

1950'erne. Optaget fra den afdøde Marilyns point

of view, gengiver filmen hendes tilstede værelse ved hjælp af tre algoritimer: kameraet bliver

hendes øjne, en computer rekonstruerer prosodi

af hendes stemme og en robot genskaber hendes

håndskrift. Hollywood-ikonet er genskabt i

en automat, der ligner et menneske, og alligevel ikke er helt

virkeligt. Når DVD'en ses første gang, sletter

filmene sig selv, som et ekko af hukommelsen

over tid.

- 20 POINT D'IRONIE  
*Special Edition - James Lee Byars*, 1997

*point d'ironie* blev skabt i 1997 af agnès b., Christian Boltanski og Hans Ulrich Obrist. Det er et usædvanligt tidsskrift, ikke blot fordi det er gratis, men også på grund af dets format og den måde, det distribueres på. *point d'ironie* tilrettelægges af kunstneren selv og distribueres gratis over hele verden. På *TAKE ME (I'm Yours)* i København kan besøgende tage udgivelsen om James Lee Byars.

- 21 DANIEL SPOERRI (1930, Galati, Rumænien)  
Bor og arbejder i Wien og Seggiano.  
*Eat Art Happening*, 2004–2016

Daniel Spoerri lægger op til at hans værker spredes ved at blive spist af publikum. Han udstiller et menneskeskelet, der er udført i sukker og besøgende indbydes til at spise knogler serveret på et sylfad. Daniel Spoerri arbejder med mange medier og former, og er kendt for at have skabt sine *Snare Pictures* i 1959, hvor han limede dagligdags genstande fast på det underlag, de blev fundet på, og hængte dem op. Han grundlagde også kunstbevægelsen "eat-art", som giver publikum mulighed for aktivt at blive en del af værket.

- 22 WOLFGANG TILLMANS (1968, Remscheid)  
*Pro-EU Anti-Brexit Campaign*, 2016

"Jeg ønsker at involvere mig og føre en aktiv kampagne", sagde Wolfgang Tillmans da han offentliggjorde en række plakater målrettet de engelske vælgere til det kommende EU-valg. Wolfgang Tillmans står bag tekster og design i samarbejde med Between Bridges. På websitet <http://tillmans.co.uk> kan alle downloade plakaterne og sprede budskabet. Wolfgang Tillmans betragter dem som open-source og de virker både på print, på sociale medier og alle andre tænkelige måder.

- 23 RIRKRIT TIRAVANIJA (1961, Buenos Aires)  
Bor og arbejder i Berlin, NY og Bangkok.  
(A) *untitled 2016 (freedom cannot be simulated, south china morning post, september 26-27-28-29-*



01 CHRISTIAN BOLTANSKI  
*Dispersion*, 1991–2016

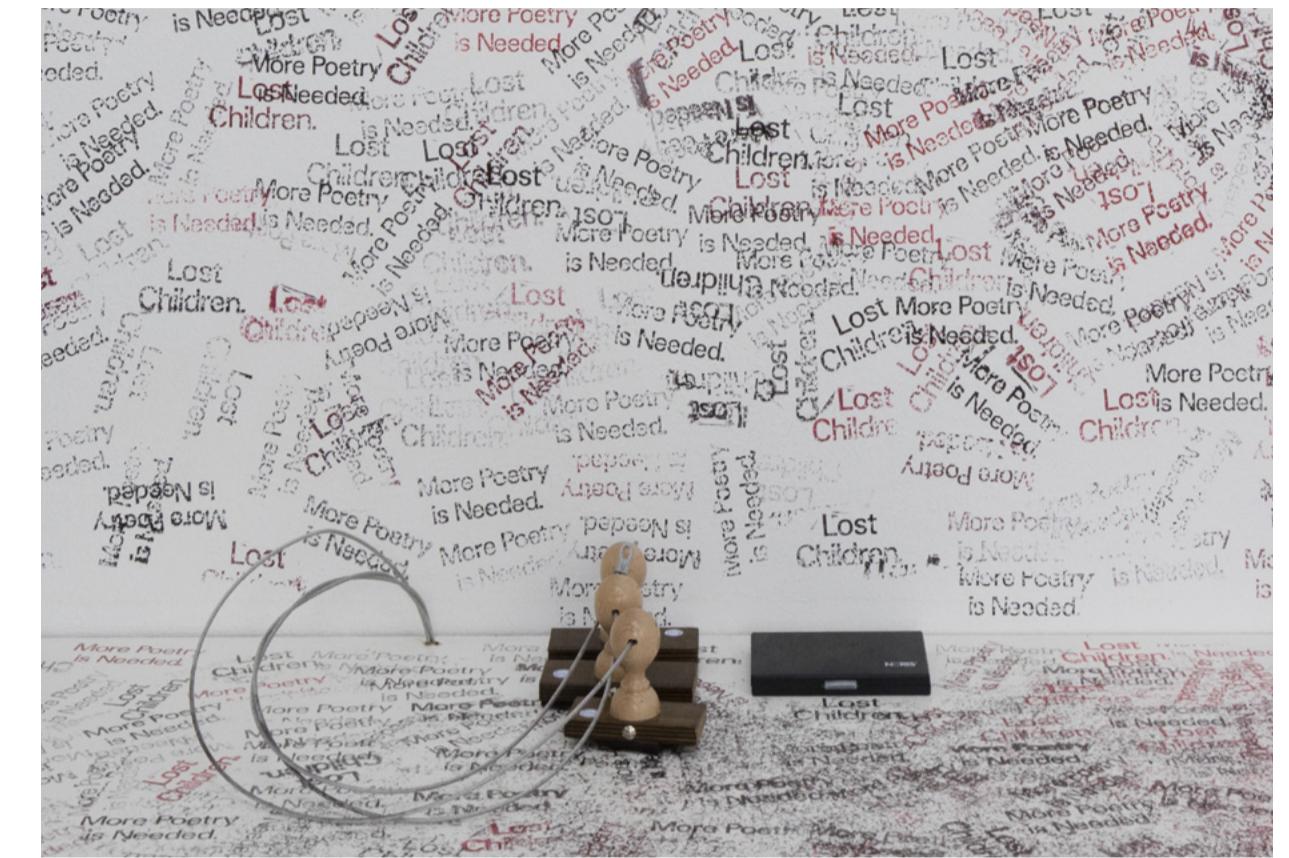


01 CHRISTIAN BOLTANSKI  
*Dispersion à l'amiable*, 1991–2016



02 JAMES LEE BYARS  
*Be Quiet*, 1976  
Courtesy Michael Werner Gallery, New York

More Poetry  
is Needed.



03 JEREMY DELLER  
*More Poetry is Needed; Lost Children*, 2015

Lost  
Children.



04 MARIA EICHORN  
*Bibliographie 5–6, 49 livres et 1 coffret DVD à acheter*, 2015  
Courtesy of the artist



05 GILBERT & GEORGE  
THE BANNERS, 2015  
Courtesy of the artists and White Cube



06 JEF GEYS  
*!questions de femmes!*, 1980-2016  
Courtesy of the artist and Air de Paris



05 THE BANNERS, 2015  
Courtesy of the artists and White Cube

Legal officials say race has nothing to do with who is stopped. "It's based on the agent's assessment of the facts in certain circumstances and the agent's experience," said Joe Keefe, a spokesman for the Drug Enforcement Administration in Washington. "An agent can spot a drug dealer the way a woman can spot a deal at the supermarket."



06 JEF GEYS  
*!questions de femmes!*, 1980-2016  
Courtesy of the artist and Air de Paris

07 FELIX GONZALEZ-TORRES  
"Untitled", 1990. (Detail)  
© The Felix Gonzalez-Torres Foundation.  
Courtesy Andrea Rosen Gallery, New York.  
Collection of E. G. Milan



07 FELIX GONZALEZ-TORRES  
*"Untitled" (Revenge)*, 1991  
 © The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York.  
 Collection Barbara AND HOWARD MORSE, NEW YORK



07 FELIX GONZALEZ-TORRES  
*"Untitled"*, 1990.  
 © The Felix Gonzalez-Torres Foundation. Courtesy Andrea Rosen Gallery, New York.  
 Collection FNAC 94035, Centre nationale des arts plastiques, France

"There are a lot of socially disoriented people out there on the street," said the official, who spoke on the condition of anonymity. "It's very hard to know who's dangerous and who's not. You can't lock up everyone who's socially disoriented. It would be nice to think there was some place to put all the potentially dangerous people, but there isn't."

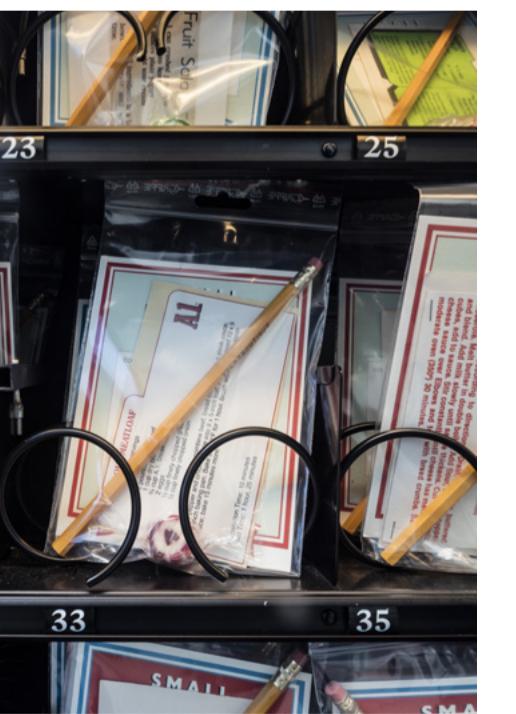
07 FELIX GONZALEZ-TORRES  
*"Untitled"*, 1990. (Detail)  
 © The Felix Gonzalez-Torres Foundation.  
 Courtesy Andrea Rosen Gallery, New York.  
 Collection E. G. Milan



08 DOUGLAS GORDON  
*Take me (I'm Yours)*, 2016  
 Courtesy of the artist



09 CHRISTINE HILL  
*Vendible (Small Business Edition)*, 1995-2016  
 Galerie EIGEN+ART Leipzig/Berlin; Ronald Feldman Fine Arts New York  
 and Volksboutique



09 CHRISTINE HILL  
*Vendible (Small Business Edition)*, 1995-2016  
 Galerie EIGEN+ART Leipzig/Berlin; Ronald Feldman Fine Arts New York and Volksboutique



10 JONATHAN HOROWITZ  
*Free Store*, 2009-2016  
Courtesy of the artist and Gavin Brown's enterprise, New York



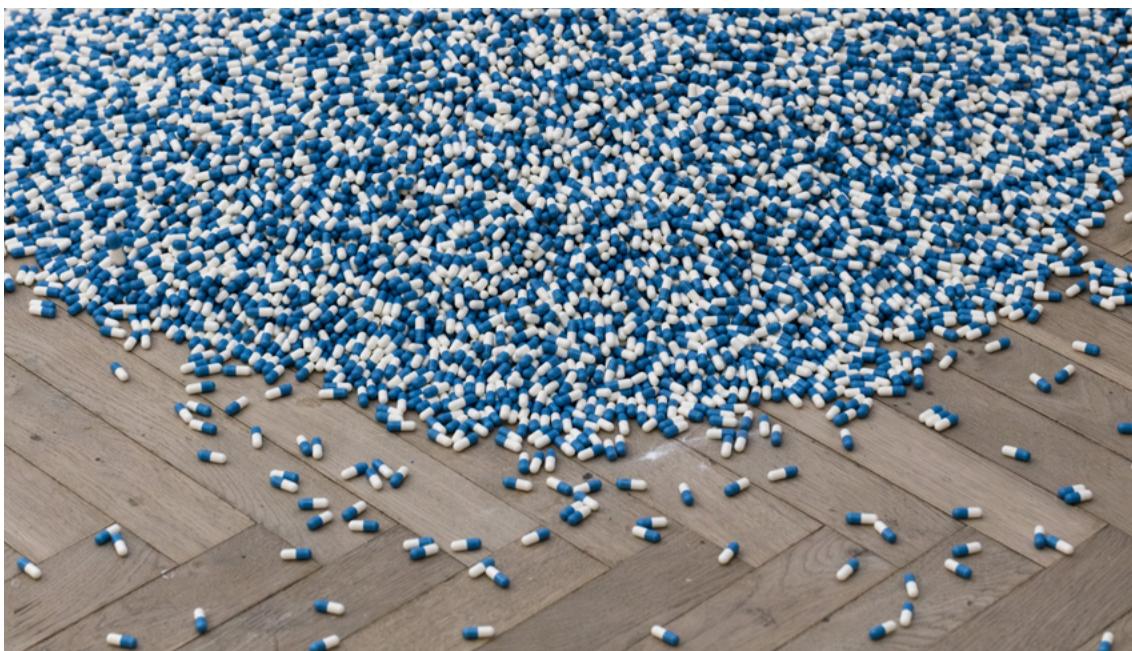
12 CARSTEN HÖLLER  
*Pill Clock*, 2011-2016  
Courtesy of the artist and Air de Paris



11 FABRICE HYBER  
*Nez-Écu*, 2015  
Courtesy of the artist



10 JONATHAN HOROWITZ  
*Free Store*, 2009-2016  
Courtesy of the artist and Gavin Brown's enterprise, New York



12 CARSTEN HÖLLER  
*Pill Clock*, 2011-2016  
Courtesy of the artist and Air de Paris



13 KOO JEONG A  
*He Chea Mo Yea*, 2016  
Courtesy of the artist



11 FABRICE HYBER  
POF Shop (« Prototypes d'Objets en Fonctionnement »), 1992-2016  
Courtesy of the artist



15 ANGELIKA MARKUL  
*Wishbone*, 2015  
Courtesy of the artist



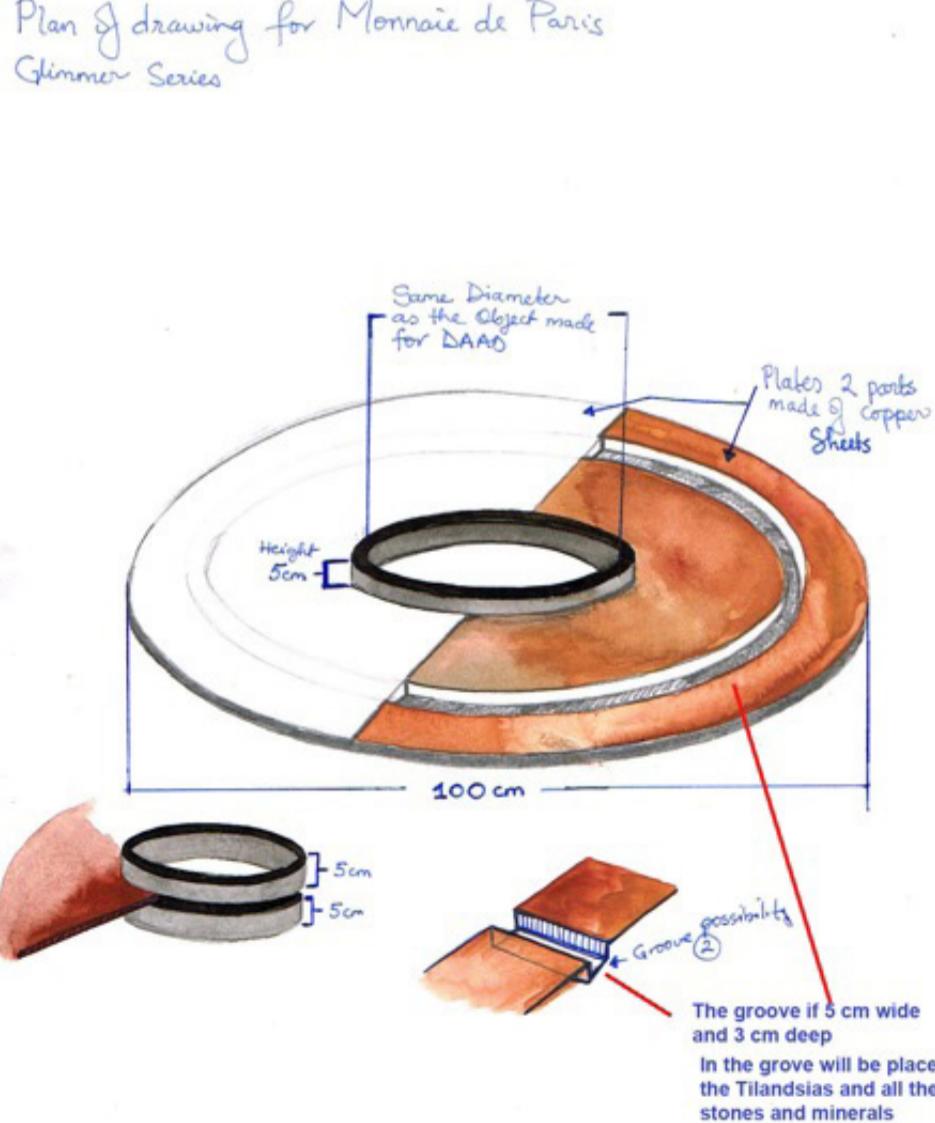
15 GUSTAV METZGER  
*Mass Media: Today and Yesterday, 1971-2016*



17 YOKO ONO  
*Wish Tree, 1990-2016*  
Courtesy of the artist



18 PHILIPPE PARRENO  
*Precognition, 2012-2016*  
Courtesy of the artist



16 OTOBONG NKANGA  
*Glimmer: Unfold, 2015-2016*  
Courtesy of the artist and In Situ Fabienne Leclerc Gallery, Paris



17 YOKO ONO  
*Wish Tree, 1990-2016*  
Courtesy of the artist



19 POINT D'IRONIE  
*Special Edition - James Lee Byars*





20 DANIEL SPOERRI  
*Eat Art Happening*, 2004-2016  
Courtesy Giacomo Zaza, Berlin



21 WOLFGANG TILLMANS  
Pro-EU Anti-Brexit Campaign, 2016  
Courtesy of the artist



22 RIRKRIT TIRAVANIJA  
 (A) *untitled 2016 (freedom cannot be simulated, south china morning post, september 26-27-28-29-30, 2014)*, 2016  
 (B) *untitled 2016 (form follows function or vice versa no. one)*, 2016  
 Courtesy neugerriemschneider Berlin



23 AMALIA ULMAN  
*Hard to Read*, 2016  
 Courtesy of the artist



22 RIRKRIT TIRAVANIJA  
*untitled 2016 (freedom cannot be simulated, south china morning post, september 26-27-28-29-30, 2014)*, 2016  
*untitled 2016 (form follows function or vice versa no. one)*, 2016  
 Courtesy neugerriemschneider Berlin



25 FRANCO VACCARI (1936, Modena)  
*Exhibition in real time no. 44: Leave a photographic trace of your passing on the walls*, 1969-2016  
 Courtesy the artist and P420, Bologna



25 DANH VO  
*ydob eht ni mraw si ti*, 2015

# NAU EM I ART BILONG YUMI

26 LAWRENCE WEINER  
NAU EM I ART BILONG YUMI, 1995-2016  
Courtesy of Moved Pictures Archive, NYC



26 LAWRENCE WEINER  
NAU EM I ART BILONG YUMI, 1995-2016  
Courtesy of Moved Pictures Archive, NYC



27 FRANZ WEST  
*Causality*, 1994  
Private collection, Courtesy of Lisson Gallery

Welcome to *TAKE ME (I'm Yours)*, an exhibition which challenges the conventional modes of engagement with art exhibitions. The audience is invited to touch, use and take away several of the art works on display. The works are mass produced, and the exhibition challenges the idea of the unique work of art and the traditional production methods of the artists.

It is a generous exhibition, where most of the works are for free. In that *TAKE ME (I'm Yours)* also raises questions about the value of art and tries to establish an economic model based on exchange value and exchange economy.

The exhibition develops over time and when it comes to an end, the art works will have disappeared from the galleries and found their new place at home with the audience. The exhibition is also changing when this year's MFA Degree Show from the Royal Danish Academy of Fine Arts opens in June. A whole new perspective will thus be added to the exhibition when this young generation of artists also are invited to participate in *TAKE ME (I'm Yours)* with new works that the audience can take.

The radical exhibition concept was originally created for the Serpentine Galleries in London by Christian Boltanski and Hans Ulrich Obrist. Last autumn, the exhibition was presented in a more comprehensive version at Monnaie de Paris. Now we show *TAKE ME (I'm Yours)* in a new version created especially for Kunsthall Charlottenborg which brings together works by some of the most renowned international contemporary artists and allows the audience to build up a unique collection of contemporary art.

Enjoy the exhibition!

# Artists index

- 01 CHRISTIAN BOLTANSKI (1944, Paris)  
Lives and works in Malakoff  
*Dispersion*, 1991-2016

Christian Boltanski presents mounds of clothes and invites visitors to find what they would like to take home with them, in the paper bags provided by the artist. These piles of clothes are the stories of people, heaped one on top of another. Christian Boltanski stages the dispersal, and thus the destruction of the works. The visitors who take the clothes destroy the work, yet these objects, which have a dual function, always leave their mark. The visitors have the option of using the bag and the clothes for what they are, or keeping them as works of art by Christian Boltanski. In both cases, the clothes will have to start a new life.

- 02 JAMES LEE BYARS (1932, Detroit) Lived and worked in New York, Venice, San Francisco, Kyoto, Bern, the Swiss Alps, Los Angeles and the American South-west.  
*Be Quiet*, 1976

At Kunsthall Charlottenborg, a young woman wearing a long black dress silently hands out a small pink confetti with the words *Be Quiet* written on it to every each visitor approaching her. This performance conceived by James Lee Byars turns the idea of artwork into a solemn, privileged moment for each visitor. Like most of the artworks in this show, this piece allows the visitors to spread the work of the artist outside of the institution. The performance will take place 4 May, 2 June, 3 July, 7 August 2016.

- 03 JEREMY DELLER (1966, London)  
Lives and works in London.  
*More Poetry is Needed; Lost Children*, 2015

The artist designed stamps with slogans and phrases to put on the objects picked up from the show. His work fosters the gather of things that are separated by time and space.

- 04 MARIA EICHHORN (1962, Bamberg, Germany) Lives and works in Berlin and Zurich.  
*Bibliographie 5–6, 49 livres et 1 coffret DVD à acheter*, 2015

The artist makes a bibliography on paper available to the public. It corresponds to a selection of books by each of the three curators from *TAKE ME (I'm Yours)* when it was shown in Paris: Christian Boltanski, Hans Ulrich Obrist and Chiara Parisi. The items listed are on display at Kunsthall Charlottenborg's bookshop. In this way, the artwork given by the artist opens up to another type of exchange, a monetary one if the public decides to buy one of the books from the list. Through her work, Maria Eichhorn explores the questions of the sale of artworks and speculation on them, the role of collectors and museums, and copyright of artists. She pushes forward the limits of the artist's traditional role, often using and subverting the cultural institution.

- 05 GILBERT & GEORGE (1943 in the Dolomites, Italy, and 1942 in Devon, England) Live and work in London.  
*THE BANNERS*, 2015

Even though the title of this piece could refer to an advertisement, the texts written on the banners are more related to direct, tough, immediate protest slogans rather than publicity. The public can take these confrontational slogans away on badges which are available in a stand tray. After defining themselves as "LIVING SCULPTURE" in the late sixties, these artists give the possibility to the visitors to use their own body as an artistic propaganda device. The badges, worn by the public, are visible by everyone and contribute to achieve one of the main ideas of these artists: "Art for All".

- 06 JEF GEYS (1934, Léopoldsburg, Belgium)\*  
Lives and works in Balen, Belgium.  
*?questions de femmes!*, 1980-2016

Kunsthall Charlottenborg has in collaboration with Jef Geys and Monnaie de Paris produced a special *?questions de femmes!* edition of the KEMPENS Informatieblad

newspaper, and makes it available for visitors who can leave with a copy. These copies are presented with prints on graph paper, corresponding to the newspaper's French version, and 3 prints on oilcloth translated to Japanese, English and Hindi. *?questions de femmes!* is a series of works developed at the beginning of the 60's, when Jef Geys taught aesthetics in Balen. Compiled as an inventory of questions that might arise from women's examination of their identity, Jef Geys brought them for discussion in his classroom.

- 07 FELIX GONZALEZ-TORRES (1957, Guáimaro, Cuba) Lived and worked in NY  
(A) "Untitled", 1990.  
(B) "Untitled", 1991.  
(C) "Untitled" (*Revenge*), 1991.

The exhibition brings together two examples of Gonzalez-Torres' "paper stack" works, from which visitors may choose to take a sheet, and one 'candy' work from which visitors may help themselves to a piece of candy from a stretch of sweets. The materials used to manifest these works can be endlessly replenished, inviting each visitor to choose to take a bit of the sculpture, and each owner to ensure its continuity. This procedure transforms each work into an "immense public sculpture". But their immensity comes not so much from the dimensions of the stacks - which are generally modest - or from the thousands of sheets or sweets that make up each work, but rather from their permanent dispersal and their unlimited reproduction.

- 08 DOUGLAS GORDON (1966, Glasgow)  
Lives and works in Berlin, Glasgow.  
*TAKE ME (I'm Yours)*, 2016

A tombola has been organized. The prize is a dinner with the artist, just like at Serpentine Gallery, when the artist also offered a surprise dinner with him at the end of the exhibition.

- 14 FRANCK KRAWCZYK (1969, Frankrig)  
Lives and work in Lyon.

The composer Franck Krawczyk has created an original soundtrack for the show *TAKE ME (I'm Yours)*. Franck Krawczyk has previously collaborated with artists from other disciplines to create a new fusion between music and other arts. Among his collaborators are Christian Boltanski and Jean Kalman.

- 15 ANGELIKA MARKUL (1977, Szczecin, Poland) Lives and works in Paris.  
*Wishbone*, 2015

A "wishbone" is produced in real-time by a 3D printer. Visitors can thus get their own "wishbone" printed and do what they want with it: believe in it, or simply take it with them and keep it as a souvenir. In Poland, where the artist was born, witch doctors used the carcasses of animals to heal illnesses, whereas sorcerers used them to cast spells on men so women could marry them. The artist applies the concept of mechanical chain production to an artwork, which makes it possible to give visitors a piece produced in real-time, with no intermediaries. In this way, she overturns traditional commercial channels. This work is an encounter between the irrational world of superstitions which nourishes the artist's work, and the rational world of advanced technologies, which the 3D printer represents.

- 10 JONATHAN HOROWITZ (1966, New York)  
Lives and works in New York.  
*Free Store*, 2009-2016

*Free Store* is just that – a store where no money changes hands and everything is free. The store is stocked by visitors bringing objects that they would like to give away. Clothing, house wares, books, records – anything that someone might have a use for. Conversely, anyone may take from the store whatever they would like. There are no rules and objects may be taken without leaving something in exchange. Thereby, *Free Store* seeks to generate an organic economy based on need and desire. Profit is removed as a motive.

- 11 FABRICE HYBER (1961, Luçon)  
Lives and works in Paris.  
*Nez-Écu*, 1989 - 2015

An exchange machine allows visitors to buy Fabrice Hyber's coin, designed by the artist with a completely new technique developed by Monnaie de Paris: the "twin coin", with a golden and a silver side. A special *POF Shop* is also installed during the show at the bookstore of Kunsthall Charlottenborg. In the tradition of POFs, Fabrice Hyber takes an object and turns it into an artwork. These objects express his wish to create new behaviors and his exploration of

the relationship between art, companies and money. In 1994 he created *Unlimited Responsibility*, a platform for producing and distributing works of art for artists, as a commercial utopia. The next year, Fabrice Hyber opened his *Hypermarché* in the Museum of Modern Art of the City of Paris, a new form of exhibition. He is now directing les réalisateurs, a program that gives young artists the opportunity to find new ways of producing their artwork in partnership with companies and with the support of art and business schools around the world.

- 12 CARSTEN HÖLLER (1961, Brussels)  
Lives and works in Stockholm.  
*Pill Clock*, 2011-2016

Within a gallery in Kunsthall Charlottenborg, a pill drops from the ceiling every three seconds, progressively growing into a mound of pills on the floor. All the artworks in the exhibition involve actions by the visitors, who can choose to participate or not. Thus this work offers multiple choices. Visitors can decide to take a pill out of the thousands that drop from the ceiling. They can then choose to swallow it with the water provided, and observe any effects it might produce.

- 13 KOO JEONG A (Seoul)  
Lives and works everywhere.  
*He Chea Mo Yea*, 2016

The artist has developed a specially carved magnet cube reading the artists name, the title of the show, the name of the art institution and the year of production. The title is Korean and is used to express when something is arranged from an ordered group into disorder and reorder. The artist invites visitors to take a magnet from the exhibition.

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- 16 GUSTAV METZGER (1926, Nuremberg)  
Lives and works in London.  
*Mass Media: Today and Yesterday*, 1971-2016

Thousands of newspapers are stacked in a rectangular pile. Alongside this installation, the public is invited to select, cut out and stick up on the wall articles about "Endangered life in the oceans of the world", "Pollution in towns and the countryside" and "Extinction - in all its forms and manifestations" from the newspapers provided. This work looks at the capitalist consumption of goods and information that is jeopardizing the planet's ecological survival, and suggests a constant collective expression of political dissatisfaction.

- 17 OTOBONG NKANGA (1974, Kano, Nigeria)  
Lives and works in Antwerp, Belgium.  
*Glimmer: Unfold*, 2015-2016

In her performance the artist circulates in the galleries wearing around her body a sculptural platform containing elements such as plants, minerals and sand. These elements are offered as a gift to visitors after a conversation has taken place.

- 18 YOKO ONO (1933, Tokyo)  
Lives and works in New York.  
*Wish Tree*, 1996-2016

Yoko Ono invites the public to be part of the work by tying peace messages to the branches of trees inside Kunsthall Charlottenborg. A poetic installation by Yoko Ono, *Wish Tree* is the title of a series of works created by the artist since 1996. Invited to leave a trace on the small blank pieces of paper and to tie them to the Wish Tree branches, the visitors become in a more metaphorical way the actors of a collective impetus.

- 19 PHILIPPE PARRENO  
Lives and works in Paris.  
*Precognition*, 2012-2016

*Precognition* (2012), a DVD made available to visitors of the exhibition, features two films by Philippe Parreno. The first film, *Continuously Habitible Zones* aka *C.H.Z* (2011), is linked to a territory, showing views of a black garden created in Portugal by Parreno and landscape architect Bas Smets. "Continuously Habitible Zones" is an astrobiological term used for planets offering viable conditions for life to grow. Recent scientific studies have shown that life would be more likely to develop on a planet with two or more small suns (dwarf suns) rather than on a planet with one very bright sun; in such zones the saturated photosynthesis would produce black vegetation. It is both alien and familiar — unclear as to whether this is a new inhospitable planet or the aftermath of some catastrophic event on Earth. The second film, *Marilyn* (2012), conjures up the ghost of Marilyn Monroe through a phantasmagoric séance in a suite at the Waldorf Astoria in New York, where she lived in the 1950s. Taken from the point of view of the deceased Marilyn, the film reproduces her presence by means of three algorithms: the camera becomes her eyes, a computer reconstructs the prosody of her voice and a robot recreates her handwriting. The Hollywood icon is carnated in an image that is in fact an automaton, something resembling a human, and yet not quite real. After the DVD is viewed, the films erase themselves, as if to echo the temporal nature of memory itself.

- 20 POINT D'IRONIE  
*Special Edition / James Lee Byars*, 1997

Created in 1997 by agnès b., Christian Boltanski and Hans Ulrich Obrist, *point d'ironie* is an unconventional periodical, not only because it is free of charge but also of its format and way of distribution, based on the dispersal mode. Several numbers of this review are offered to visitors, who can choose to read them on the spot or take them away.

- 21 DANIEL SPOERRI (1930, Galati, Romania)  
Lives and works in Vienna, Austria, and in Seggiano, Italy.  
*Eat Art Happening*, 2004-2016

Daniel Spoerri proposes a dispersal of his works through their consumption by the public. He presents a human skeleton in marzipan that visitors will be allowed to devour on a silver tray. A multidisciplinary artist, Daniel Spoerri created *Snare Pictures* in 1959, on which he stuck everyday objects, and founded a new artistic movement, "eat-art", allowing the audience to become an active part of the work.

- 22 WOLFGANG TILLMANS (1968, Remscheid)  
*Pro-EU Anti-Brexit Campaign*, 2016

"I want to get involved and actively campaign," said Wolfgang Tillmans as he released the 25 posters aimed at the voters at UK's EU referendum. Together with Between Bridges, Wolfgang Tillmans worked on texts and designs. The posters are also included in the *TAKE ME (I'm Yours)* show in Kunsthall Charlottenborg. You can go to the website <http://tillmans.co.uk/> where you can download and share these posters. Wolfgang Tillmans consider them open-source and they work both as a print and social media, or in any other way you can think of.

- 23 RIRKRIT TIRAVANJA (1961, Buenos Aires)  
Lives and works between Berlin, New York and Chiang Mai.  
(A) *untitled 2016 (freedom cannot be simulated, south china morning post, september 26-27-28-29-30, 2014)*, 2016.  
(B) *untitled 2016 (form follows function or vice versa no. one)*, 2016.  
(C) *untitled 2016 (form follows function or vice versa no. two)*, 2016.

Rirkrit Tiravanija has produced two minimalist mirror box works in different sizes and placed below large canvases with text *FREEDOM CANNOT BE SIMULATED* written on a collage of pages from Chinese newspapers. The mirror boxes are covered in 1500 t-shirts printed with the slogan *FREEDOM CANNOT BE SIMULATED*. The t-shirts are for the visitors to take, slowly revealing the mirrored box below.

- 24 AMALIA ULMAN (1989, Argentina)  
Airport based artist with an office in Downtown Los Angeles.  
*Hard to Read*, 2016

Amalia Ulman has created a leather bookmark for the visitors. The bookmark draws attention to misunderstood words, gestures and body language. The text written on the bookmark produced for *TAKE ME (I'm Yours)* in Copenhagen says *THEY SAY I'M HARD TO READ*.

- 25 FRANCO VACCARI (1936, Modena)  
Lives and works in Modena.  
*Exhibition in real time no. 44: Leave a photographic trace of your passing on the walls*, 1969-2016

Franco Vaccari is the first artist to install a working photo booth in an exhibition space and make it available to the public. The artist's work encourages visitors to take a picture of them and pin it up to the walls of the gallery. Visitor's work is split between a co-creation and a souvenir from his or her participation in the exhibition. Franco Vaccari uses photography as a proof of a physical presence of the individual.

- 26 DANH VO (1975, Bà Rịa, Vietnam)  
Lives and works Mexico City.  
*ydob eht ni mraw si ti*, 2015

These postcards are photos of the artist's studio. He proposes to the visitors to take a glance behind the scenes. The images of the artist's private space could be taken away by the visitors. The title of this work is a reference to William Friedkin's feature "The Exorcist". In this movie, a young bewitched woman pronounces the words "it is warm in the body" backwards. Thus the artist invites visitors to imagine the reverse side of the pictures of his studio.

- 27 LAWRENCE WEINER (1942, New York)  
Lives and works in New York.  
*NAU EM I ART BILONG YUMI*, 1995-2016

At *TAKE ME (I'm Yours)* in Kunsthall Charlottenborg, Weiner's work appears installed in vinyl on the glass panes of two windows, recto/verso so it can be read from inside and out. Between these windows is a haphazard multiply sprayed version, Weiner's stencil interpretation of his work. The stencils are free to the public. Visitors can take them home and use them to recreate the work in any way they choose. *NAU EM I ART BILONG YUMI* ("Today's art belongs to us" in the pidgin language of New Guinea) breaks a rule learned early in childhood - do not write on your walls. While visitors can make this work their own - with Weiner's temporary tattoos and pochoirs to validate both the exhibition and the work's premise that: 'Today's art belongs to us' they engage the medium of this work, to push the exhibition further into the city and its culture.

- 28 FRANZ WEST (1947, Vienna)  
Lived and worked in Vienna.  
*Causality*, 1994

As in 1995 at the Serpentine Gallery, the audience is invited for a massage on the piece on the opening night of the show. Franz West was a Golden Lion award-winner at the 2011 Venice Biennial, was one

(Eng)

of the leading figures in the Viennese Actionism and Performance Art movements of the 1960's and 1970's. He always took a stand against the traditional relationship that entailed the viewer's passivity towards the work of art. His sculptures called "Pass-stücke" (Adaptives) made with hybrid, organic shapes exist only insofar as they are used by the public, who hold them, carry them, shoulder them or play with them. (Private Collection, Courtesy of Lisson Gallery).

# TAKE ME (I'm Yours)

Kuratorer / Curators  
Christian Boltanski  
Hans Ulrich Obrist  
Chiara Parisi  
Michael Thoubier

Kurator assistenter / Assistant Curators  
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Alexandra Bordes

Oversættelse / Translation  
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Foto / Photo  
Anders Sune Berg

Design  
Wrong Studio

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Tir – søn 11-17  
Ons 11-20 (fri entré 17-20)  
Tue – Sun 11am-5pm  
Wed 11am-8pm (free entry 5pm-8pm)

Christian Boltanski, James Lee Byars, Jeremy Deller, Maria Eichhorn, Gilbert & George, Jef Geys, Felix Gonzalez-Torres, Douglas Gordon, Christine Hill, Carsten Höller, Jonathan Horowitz, Fabrice Hyber, Koo Jeong A, Franck Krawczyk, Angelika Markul, Gustav Metzger, Otobong Nkanga, Yoko Ono, Philippe Parreno, point d'ironie, Daniel Spoerri, Wolfgang Tillmans, Rirkrit Tiravanija, Amalia Ulman, Franco Vaccari, Danh Vō, Lawrence Weiner, Franz West