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Krist  
Gruijthuisen

AUSGEDACHT. MEINE HERKUNFT HABE  
ICH MIR SELBST  
SCHON VORHER  
AUSGEDACHT.



unttd contemporary  
The Me in Me

# THE ME IN ME

In den frühen 1970er Jahren gab der in Island geborene Künstler Hreinn Fridfinnsson eine Annonce in einem niederländischen Kunstmagazin auf, in der er um die Zusendung von Geheimnissen bat. Ein Künstler, der Geheimnisse sammelt, dachte er, könne jeglichen Verdacht zerstreuen, Hintergedanken für die Verwendung oder Enthüllung von vertraulichen Informationen zu haben, wenn ihm diese zukämen. Es klingt wie eine Passage aus einem Roman von José Saramago oder wie ein moderner Mythos, ein Gerücht. Das Geheimnis, vermittelt uns Fridfinnsson möglicherweise, liegt darin, dass es keines gibt. Seine Kunst lädt andererseits dazu ein, sich vorzustellen, dass es doch ein Geheimnis geben könnte.

Vierzig Jahre später beendet Fridfinnsson sein „Secrets Project“, zerstört die zusammengetragenen Geheimnisse, die ihm als Grundlage für ein Gemälde dienen. Das Gemälde, beziehungsweise das Malereiobjekt, bildet den Ausgangspunkt dieses Projekts, das in einem materiellen Sinn das verwundbare Verständnis des *Selbst* durch (de)mystifizierende Ideen von *Repräsentation* untersucht; ob nun durch Jason Dodge, der die Inhalte von Taschen aufbereitet, Ben Kinmont, der einen einzelnen Besucher darum bittet, an irgendetwas anderes zu denken als an Kunst während er einen Ballon aufbläst, der anschließend in der Galerie zurückgelassen wird, Hanne Lippards Auseinandersetzung mit dem Buchstaben „S“ in „success“ [Erfolg], Barbara Vissers schonungslose Darstellung der Beziehung zwischen Künstler und Kommerz oder Tamy Ben-Tors Porträt der Banalität des Kunstjargons.

In the early 1970s, the Icelandic born artist Hreinn Fridfinnsson placed an advert in a Dutch art magazine asking people to send him their secrets. By posing as a collector of secrets, the artist would, he thought, allay suspicions that he had any ulterior motive in using or revealing privileged information that might come his way. It is like something from a novel by José Saramago, or an urban myth or rumor. The secret, Fridfinnsson may be telling us, is that there isn't one. His art, on the other hand, is an invitation to imagine that there might be.

After 40 years, Fridfinnsson concluded his "secrets project". The accumulated secrets have been destroyed and used as base for a painting. This painting, or rather painterly object, forms the starting point of this venture, which explores, in a material sense, the vulnerable understanding of the *self* through (de)mystifying ideas of *representation*; whether it is through Jason Dodge warming up the content of people's pockets, Ben Kinmont requesting one single visitor to think about something else than art while blowing into a balloon after which the balloon is left in the gallery, Hanne Lippard's exploration of the letter "S" in the word "success", Barbara Visser's savage image of the relationship between the artist and commerce or Tamy Ben-Tor's portrayal on the banality of artistic jargon.

**Tamy Ben-Tor**

(\*1975, lebt/lives  
in New York)

**Jason Dodge**

(\*1969, lebt/lives in Berlin)

**Hreinn Fridfinnsson**

(\*1943, lebt/lives  
in Amsterdam)

**Ben Kinmont**

(\*1963, lebt/lives in  
Sebastopol, Kalifornien)

**Hanne Lippard**

(\*1984, lebt/lives  
in Berlin)

**Barbara Visser**

(\*1966, lebt/lives  
in Amsterdam)

**Krist Gruijthuijsen (\*1980 in den Niederlanden)**  
ist Leiter der Kunst-Werke Berlin.

Krist Gruijthuijsen (\*1980 in the Netherlands)  
is the Director of Kunst-Werke Berlin.

1.2.3—Hreinn Fridfinnson  
Secrets Projekt  
Ausstellungsansichten/Installation views  
Kunstverein Amsterdam, 2015  
Courtesy der Künstler/the artist  
Foto/Photo Tabea Feuerstein



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ABA  
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4—Hanne Lippard  
Bold Tendencies, 2015  
Performance, London  
Still aus der Videodokumentation/  
Still from the video documentation

5—Hanne Lippard  
1646 Deja-You, 2014  
Performance UKS, Oslo  
Still aus der Videodokumentation/  
Still from the video documentation

6—Hanne Lippard  
Blackout, 2015  
Performance 6. Moskau Biennale/  
6th Moscow Biennale  
Still aus der Videodokumentatio/  
Still from the video documentation

7—Tamy Ben-Tor  
Time and Space, 2011  
Videostill/Video still  
Courtesy die Künstlerin/the artist  
& Feuer/Mesler, New York



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