Aaajiao è un artista multimediale, blogger e attivista, ideatore di progetti che fondono arte e tecnologia. Per questa mostra ha concepito l’installazione *Email Trek*, che nasce da una riflessione sulla perdita dei contatti e della comunicazione tra le persone quando un sistema di posta elettronica cessa di esistere. In questo lavoro l’artista presenta un’email generata automaticamente, destinata a raggiungere indirizzi attivi, offrendo una testimonianza della vita online. [AC]

Aaajiao is a media artist, blogger and activist who creates projects that involve art and technology. For “Take Me (I’m Yours”) he conceived the installation *Email Trek*, which analyzes how connections and communications between people get lost when an email system ceases to exist, presenting an automatically-generated email to address, employed to look for valid mails, an evidence of life online. [AC]
Etel Adnan is a Lebanese artist, poet, and essayist. Adnan is considered one of the most representative voices of the Arabic diaspora; she is also committed to political and social issues, such as women’s rights. Her abstract paintings are mainly inspired by the places of her childhood and the landscapes of her adopted countries, such as France and the United States. Her drawings on paper are often produced in series and bring together the expressiveness of drawing, poetry and writing. The artist took her inspiration for “Take Me (I’m Yours)” from the Divine Comedy, a literary work of worldwide cultural importance. This series of drawings on cardboard evokes the cantos of Dante’s poem and the landscapes and characters that animate them. [GG]
La ricerca di Rosa Aiello unisce scrittura e video e si incentra su una riflessione sui limiti del linguaggio, della ragione e della natura umana. Per “Take Me (I’m Yours)”, l’artista presenta una piccola pubblicazione, parte di un racconto in progress, che si ispira alle tematiche del tempo, della ripetizione, della tradizione e delle strutture sociali nell’Europa meridionale. In particolare Aiello riflette sulle limitazioni imposte dallo status sociale, che condizionano gli abitanti delle aree svantaggiate, evidenziando il contrasto con la libera distribuzione e circolazione delle loro storie attraverso i canali dell’arte e della letteratura. L’artista ha scelto per la sua pubblicazione un formato e un design di copertina che ricordano quelle di Adelphi, storica casa editrice milanese fondata nel 1962. [GG]

Rosa Aiello bridges writing and video, primarily reflecting on the limits of language, reason, and human nature. For “Take Me (I’m Yours),” Aiello is presenting a small publication, part of a novel in progress and inspired by the themes of time, repetition, tradition, and social structures in southern Europe. In particular, the artist reflects on the limitations imposed by social status that condition those living in certain underprivileged areas, contrasting this aspect with the free distribution and circulation of their stories through the channels of art and literature. For the publication, the artist chose a format and cover design resembling those of Adelphi, the historic Milanese publishing house founded in 1962. [GG]
Giorgio Andreotta Calò crea sculture, installazioni ambientali o interventi impercettibili, concentrandosi sui concetti di tempo e di transito e sull’impatto che hanno le forze naturali come acqua e fuoco su altri elementi. Per lo spazio dello Shed in Pirelli HangarBicocca, Andreotta Calò – fra gli artisti che hanno rappresentato quest’anno l’Italia nel padiglione nazionale della 57ma Biennale di Venezia – ha realizzato una scultura attraverso un processo di fusione a cera persa che trasforma un favo d’api di cera naturale in metallo. Quest’opera è l’unica in mostra concepita per essere un unico esemplare, nascosto e inaccessibile, e la sua posizione nello spazio è in volontaria antitesi con l’idea di offrirla apertamente al pubblico. [SV]

Giorgio Andreotta Calò creates sculptures, installations, or imperceptible interventions, focusing on concepts of time, transit, and the ways that natural forces such as water and fire impact other elements. The artist was one of those representing Italy this year at the country’s pavilion at the 57th Venice Biennale. For the space in the Shed, Andreotta Calò creates sculpture through a lost waxing process, transforming the cast in natural wax of a honeycomb into metal. This is the only work in the exhibition designed to be a single, hidden, and inaccessible piece. Its location in the space is thus deliberately opposite to the idea of offering it to the public. [SV]
Micol Assaël realizza le sue opere come veri e propri esperimenti che mettono in gioco gli aspetti cognitivi e sensoriali del pubblico, coinvolgendolo in situazioni imprevedibili e incontrollabili. La sua ricerca, ispirata a un universo di dispositivi obsoleti e macchinari in disuso, si sviluppa intorno allo studio di teorie scientifiche superate, al rapporto tra ciò che è visibile e ciò che è invisibile nei fenomeni fisici e agli aspetti mutevoli degli eventi naturali. Per la mostra l’artista presenta un numero indefinito di dadi di marmo che cadono in modo casuale sul pavimento. Il progetto riflette sul consumo sconsiderato dell’energia e delle risorse naturali che caratterizza la società contemporanea. [GG]

Micol Assaël creates artworks that are singular experiments conceived to interact with visitors’ cognitive and sensorial functions, involving the public in unpredictable and uncontrollable situations. Inspired by a universe of obsolete devices and machinery, her investigations develop around the study of outdated scientific theories, the relationship between visible and invisible elements in physical phenomena, and the changeable aspects of natural events. For “Take Me (I’m Yours)” the artist presents an indefinite number of marble dice that fall randomly to the ground. The project reflects on the thoughtless consumption of energy and natural resources that characterizes contemporary society. [GG]
Gianfranco Baruchello has been one of the key figures in Italian art scene over the last sixty years. Since the 1950s he has devoted himself to painting and encountered the major exponents of 20th-century avant-garde art, including Marcel Duchamp. For the exhibition the artist re-proposes an action from Artiflex, a fictitious company he founded in 1967 which simulated critically the world of industry and consumer society. The bookshop of Pirelli HangarBicocca hosts an updated version of the project presented in 1968 at the Galleria La Tartaruga, in Rome, in which Finanziaria Artiflex sold 5-lira coins at the price of 10 lira and 10-lira coins at the price of 5. During the exhibition, visitors are able to acquire packages containing 50-cent coins sold for 1 Euro and 1-Euro coins sold for 50 cents. [SV]

The proceeds from the sales will be donated to a charity organization chosen by the artist.

I ricavati dalla vendita saranno devoluti dall’artista in beneficenza
Protagonista della scena artistica degli ultimi cinquant’anni, Christian Boltanski è noto soprattutto per le installazioni e i lavori fotografici che indagano temi legati alla memoria, la perdita, l’infanzia e la morte. Presentata per la prima volta nel 1993 a Parigi in un garage in Quai de la Gare, ed esposta nel 1995 alla Serpentine Gallery di Londra in occasione di “Take Me (I’m Yours)”, Dispersion è un’installazione composta da cumuli di abiti usati che i visitatori possono portare via in borse create dall’artista. Con questo lavoro Boltanski riflette sul concetto stesso di arte e sull’idea di transitorietà, creando un’opera effimera destinata a disperdersi nel corso della mostra. [AC]

Christian Boltanski is one of the most prominent artists of the past five decades, renown for his installations and photographic works that deal with the concepts of memory, loss, childhood and death. Exhibited for the first time in 1993 in a garage in Quai de la Gare in Paris and presented in 1995 at the “Take Me (I’m Yours)” exhibition at Serpentine Gallery in London, Dispersion is staged as piles of used clothing that visitors can peruse, selecting pieces of clothing and taking them home in bags designed by the artist. Boltanski reflects on the very concept of art and on the notion of transience, creating an ephemeral artwork that will slowly but surely disperse and disappear over the course of the exhibition. [AC]
Attraverso fotografie e video Mohamed Bourouissa documenta la vita delle zone marginali delle città. Riproponendo il lessico e gli aspetti della vita suburbana, le sue opere enfatizzano gli stereotipi di queste realtà. Per “Take Me (I’m Yours)” l’artista presenta una raccolta di tracce audio da lui registrate a Beirut, Libano, nel 2017, caricate su un sito da lui creato e disponibili al download attraverso il link presente su tre cartoline. Questi suoni “hackerati” dalle strade dei quartieri della capitale del Libano si combinano con testi poetici, scritti dall’artista in collaborazione con poeti e musicisti locali. [SV]
La pratica artistica di James Lee Byars è strettamente legata al suo personale interesse per le culture e le filosofie orientali, e in particolare per il teatro Noh, una forma tradizionale del teatro giapponese contraddistinta da movenze lente e stilizzate. L’artista ne adotta l’estetica e la spiritualità nella performance *Be Quiet*, concepita nel 1976, in cui una donna indossa un abito nero e porge ai visitatori piccoli dischi di carta rosa sui cui compare la scritta “Be Quiet”, creando un’atmosfera solenne e contemplativa. [AC]

The artistic practice of James Lee Byars is strictly connected to his personal interest in eastern culture and thought, in particular with respect to the characteristically slow and stylized movements of traditional Japanese Noh theater. In 1976 the artist embraced aesthetics and spirituality of Noh to create the performance *Be Quiet*: a woman, wearing a black dress, solemnly and contemplatively hands out small, pink paper discs to visitors with the words “Be Quiet” printed on them. [AC]

La performance è presentata ogni giovedì, sabato e domenica dalle 18:00 alle 20:00

The performance is staged every Thursday, Saturday and Sunday from 6 to 8pm
Figura di spicco dell’Arte concettuale americana, Luis Camnitzer usa un linguaggio arguto e ironico per affrontare tematiche sociali. Nei suoi lavori l’artista muove una critica alle istituzioni politiche, sollecitando una riflessione sugli effetti della colonizzazione e mettendo in discussione il diritto d’autore e la proprietà. Al concetto di possesso è dedicata l’opera in mostra, Mio: due timbri che i visitatori possono utilizzare liberamente; uno riporta la parola “mio”, l’altro la firma di Camnitzer. [AC]

Prominent figure of American Conceptual art, Luis Camnitzer employs a witty and humorous language to deal with social issues, criticizing political institutions, reflecting on the effects of colonization and raising questions about the idea of authorship and ownership. The work displayed in “Take Me (I’m Yours)”—Mio (Mine)—focuses on this last notion: visitors are presented with two stamps they can use. One has “mio” written on it; the other reproduces Camnitzer’s signature. [AC]
“Ho incontrato Alighiero Boetti nel 1990, alla Biennale di Venezia, nel padiglione americano, accanto a una pila di poster di Jenny Holzer. Abbiamo chiacchierato un po’ e prima che lo salutassi, Boetti ha pre-so un poster, ha aggiunto un nuovo truismo alla lista della Holzer - Non Scrivere Mai Cazzate - l’ha firmato e me l’ha regalato. Ho sempre pensato ci fosse una strana, irrequieta gentilezza in quel gesto. Finalmente posso restituirgli il regalo.”

Maurizio Cattelan, 2001-2011

Nelle sue opere provocatorie Maurizio Cattelan sovverte le dinamiche del sistema dell’arte contemporanea, criticando con ironia la società. Per “Take Me (I’m Yours)” l’artista contribuisce alla mostra mettendo a disposizione migliaia di copie del poster ricevuto in dono da Boetti nel 1990 e ristampato in occasione dell’“ALIGHIERO E BOETTI DAY”, un evento non-stop di dodici ore dedicato all’artista Alighiero Boetti, organizzato a Torino da Artissima e dalla Fondazione Nicola Trussardi nel 2011. [SV]

Through his provocative works, Maurizio Cattelan subverts the dynamics of the contemporary art system, ironically criticizing our social context. For “Take Me (I’m Yours),” the artist makes available thousands of copies of the poster he received as a gift by Boetti in 1990 and then presented for the “ALIGHIERO E BOETTI DAY” in Turin in 2011, non-stop event lasting twelve hours dedicated to the artist Alighiero Boetti and organized by Artissima and Fondazione Nicola Trussardi. [SV]
Natural sciences and science fiction are the shared roots for Ian Cheng’s time-based installations and digital simulations, and Rachel Rose’s narrative and allusive films, developed with a dreamlike cinematographic language. Fiction and illusory realities—both generated by our personal fantasies and desires—are the central themes of their collaboration piece: a box containing fortune cookies, that visitors can pick. [AC]

I mediatori culturali sono a disposizione del pubblico per comunicare la lista completa degli ingredienti
The cultural mediators can provide visitors with the complete list of ingredients.
**Heman Chong**  
(Muar, Malaysia, 1977)

**Monument to the People We’ve Conveniently Forgotten (I Hate You), 2008**  
Stampe offset su carta da 260 g  
Offset prints on 260 gsm paper  
Courtesy Heman Chong and Amanda Wilkinson Gallery, London

Heman Chong, artista e scrittore, si interessa al concetto di comunità e all’idea di collaborazione, invitando spesso altri artisti, curatori e scrittori a partecipare alle sue mostre e ai suoi progetti. In *Monument to the People We’ve Conveniently Forgotten (I Hate You)* una parte del pavimento dello spazio espositivo è coperta da un milione di biglietti da visita neri. L’installazione è concepita come un “monumento” effimero agli sconosciuti che ci capita di incontrare e dimenticare: una traccia neutra e anonima di tutti coloro che svaniscono dai nostri ricordi. [AC]

Artist and writer Heman Chong focuses on the concept of social community and the idea of collaboration, often inviting other artists, curators and writers to take part in exhibitions and projects. In *Monument to the People We’ve Conveniently Forgotten (I Hate You)*, a portion of the exhibition floor space is covered by a million black business cards. The installation is conceived as an ephemeral “monument” to unknown people we all may encounter and subsequently forget over the course of our lives: a blank, unidentified trace of those we left behind in memory. [AC]
Winner of the 2004 Turner Prize, conceptual artist Jeremy Deller deals with British history and culture through videos and installation works, often questioning the artist’s role and the idea of authorship. For “Take Me (I’m Yours)” visitors are invited to use two of his famous slogans as stamps in order to label personal objects or those picked up during the show. [AC]

More Poetry is Needed, 2015
Lost Children, 2015
2 stamps, red, blue and black ink

Courtesy Jeremy Deller
The paintings of Patrizio Di Massimo often center on the theme of the self-portrait. In his figurative canvases, the subjects are often modeled on features of his body or that of his partner for female figures. Self-Portrait as a Model (Take Me, I am Yours) originates in a work on canvas by the same name and in the idea of reversing the roles of painter and model, portrait and self-portrait. In this work the artist stages a life drawing class, evoking the tradition of nudes in art history but putting a role reversal into play: the artist becomes the subject, while the public creates the portrait. At the opening of “Take Me (I’m Yours),” visitors are able to draw from a live model, while during the exhibition his place is taken by a mannequin used in drawing lessons. [GG]
Hans-Peter Feldmann
(Düsseldorf, 1941)

The Prettiest Woman
Courtesy Hans-Peter Feldmann
and The Jewish Museum, NY

The work of Hans-Peter Feldmann focuses on compiling catalogues of images taken from anonymous sources or photographs he has taken and assembled in series divided by subjects, often gathered in publications with the approach of a collector. In 1968 Feldmann began producing his first books, in which he put together amateur photographs and images of daily life. For “Take Me (I’m Yours),” Feldmann has covered an entire wall with thousands of prints showing vintage photographs of young actresses and singers which visitors are free to take away. Once outside the exhibition space, will the image be a part of the artist’s work, or simply a postcard? [GG]
L’opera di Yona Friedman è l’esito di un eccezionale percorso di ricerca nel campo dell’architettura, del design e dell’urbanistica. L’esperienza della Seconda guerra mondiale e la necessità di lasciare il proprio paese d’origine, hanno posto le basi filosofiche del suo lavoro, improntato a ideali di democrazia, libertà individuale e autodeterminazione. Su queste basi Friedman ha sviluppato la teoria pionieristica dell’“Architecture Mobile”, in cui l’urbanistica a rispondere ai cambiamenti della società e ai bisogni dei cittadini, invece di costringere gli abitanti ad adattarsi al paesaggio urbano. Il progetto Street Museum, presentato per la prima volta alla Fondazione Ratti di Como nel 2008, assegna il controllo dell’ambiente urbano alle persone che ci abitano, offrendo ai visitatori uno spazio in cui lasciare oggetti a cui attribuiscono un particolare significato, che diventano a pieno titolo opere d’arte e che altri possono prelevare, trasformando la struttura originale di Friedman. [CSB]

Yona Friedman’s work is a result of his remarkable career in architecture, design and urban planning. Growing up during the Second World War and having to leave his country gave Friedman a philosophical foundation in democracy, individual freedom and self-sufficiency. This led to the groundbreaking theory of “L’Architecture Mobile” in which urban planning responds to unpredictable societal changes and individual needs, rather than force inhabitants to adapt to the urban landscape. The Street Museum project, first installed at Fondazione Ratti in Como in 2008, gives the people who inhabit a territory control over the built environment by providing a space for visitors to leave items that are meaningful to them, which then become works of art as they gradually transform Friedman’s original structure. [CSB]
Mario García Torres studies Conceptual art’s mechanisms of production, its key figures, and its methods of expression. Fascinated by the artist Alighiero Boetti, for dOCUMENTA(13) García Torres presented Tea 1391, a documentary film set in the One Hotel in Kabul—Boetti’s residence and studio in the 1970s—with the aim of creating a bridge across time and a dialogue between two artists of different generations. For “Take Me (I’m Yours),” García Torres pays homage to Boetti once more, in particular to his experiments with photocopiers. The artist invites the public to use the photocopier present in the exhibition in a creative, unconventional way, as Boetti himself would have done. [SV]

Mario García Torres (Monclova, Mexico, 1975)  

Because Dreams Are Made of This,  
n.d. Un homage to Alighiero Boetti, 2017  
Fotocopiatrice e fogli rossi impilati  
Photocopy machine and red papers stacked  

Courtesy Mario García Torres

La performance è stata ideata per le mostre “Minimo Massimo” e “Color = reality, B/W = abstraction (except for the zebras)”, a cura di Luca Massimo Barbero, Agata Boetti, Hans Ulrich Obrist e Tornabuoni arte, alla Fondazione Cini nel maggio 2017 / The performance was created for the exhibitions “Minimo Massimo” and “Color = reality, B/W = abstraction (except for the zebras)” curated by Luca Massimo Barbero, Agata Boetti, Hans Ulrich Obrist and Tornabuoni arte, at Fondazione Cini in May 2017
Alberto Garutti is an important figure on the contemporary arts scene: as an artist and professor he has influenced generations of young Italian artists. In the latter half of the 1970s Garutti began creating public works of art in cities and museums around the world, exploring the open dialogue between work of art, viewer, and public space. He further developed his reflections on this theme in the 1990s, a moment in which he formed an approach to the work that was connected to the comparison between public space and how viewers act in it. In Opera dedicata a chi guarderà in alto, the artist intervenes in the space with a simple gesture: white sheets of paper fall from the ceiling of Pirelli HangarBicocca and come slowly to rest on the floor. Visitors are free to take the sheets or leave a written message on them. [GG]
Dalla fine degli anni ‘60, Gilbert & George si definiscono “sculture viventi” e propongono opere in cui i loro corpi e le loro immagini assumono un ruolo centrale. Durante la Extinction Marathon, un evento organizzato alle Serpentine Galleries di Londra nel 2014, la coppia ha presentato una scultura vivente, restando in silenzio davanti al pubblico ed esibendo due cartelloni sui quali campeggiavano slogan politici e satirici. THE BANNERS è lo sviluppo di questa idea ed è concepita come una serie di banner esposti in mostra e abbinati a spille che i visitatori possono prendere. In questo modo l’opera, indossata dal pubblico, è visibile ovunque, diffondendo l’idea di un “arte per tutti” che risuona nel motto dei due artisti: “Art for all”. [AC]

In the late 1960s the artist duo Gilbert & George defined themselves as “living sculptures,” making their bodies and personal images central to their works in a practice they continue today. During the Extinction Marathon, an event held in 2014 at Serpentine Galleries in London, the artists presented a living sculpture, standing silently in front of an audience, holding banners, with political and satirical slogans written on them. THE BANNERS evolved from this idea, presenting posters exhibited in the space and badges that visitors can take away with them when they leave. In this way the artworks, worn by the public, become visible everywhere, spreading the artists’ notion of “Art for all.” [AC]

Si prega di non rimuovere i banner / Please do not remove the banners
Nota sulla scena internazionale contemporanea, dagli anni ‘90 Dominique Gonzalez-Foerster riflette sugli effetti che lo spazio e le sue alterazioni hanno su percezione, memoria e stati d’animo. Le sue opere performative sono spesso basate sulla partecipazione attiva del pubblico, che, con la sua memoria e la sua esperienza, svolge un ruolo centrale. Anche per “Take Me (I’m Yours)”, l’artista immagina un’opera che esiste attraverso il coinvolgimento dei visitatori. In mostra i visitatori sono invitati a sedersi e a iniziare un dialogo fra loro scegliendo quale ruolo assumere: se dispensare consigli oppure riceverli. [GG]

Dominique Gonzalez-Foerster is a well-known artist on the international contemporary art scene. Since the 1990s she investigates the effects that space and its alterations have on perception, memory, and states of mind. Her performance pieces are based on the active participation of the public, who, with their memory and experience, play a central role. For “Take Me (I’m Yours),” the artist has devised a work that exists through participation. Visitors are invited to sit down and begin a dialogue; they can decide which role to play: giving out or taking advice. [GG]
Nella sua ricerca artistica Félix González-Torres combina eventi personali e autobiografici con idee e forme mutate dal Minimalismo e dall’Arte concettuale, rivelando l’intima natura di oggetti d’uso quotidiano che entrano a far parte delle sue opere, anche attraverso azioni effimere svolte da lui stesso o dal visitatore. In “Untitled” (Revenge) una distesa di caramelle è posta sul pavimento e i visitatori sono invitati a prenderne una, destabilizzando l’installazione. Evidenziando il carattere mutevole e transitorio dell’opera, l’artista riflette sul significato dell’oggetto artistico e sulla possibilità che un’opera trovi la sua modalità di esistenza nella dispersione. [AC]

Félix González-Torres combines in his works both personal and autobiographical events with ideas and forms taken from Minimalism and Conceptual art. The artist thus reveals the intimate nature of everyday objects he employs, also through ephemeral actions he—or even the visitor—carries out. In “Untitled” (Revenge) a multitude of candies lies on the floor, and visitors are free to take one, potentially destabilizing the work. By highlighting the mutability and temporality of the piece, the artist reflects on the very meaning of “art object,” as well as the possibility for a work of art to exist through its dispersion. [AC]

Félix González-Torres
(Guáimaro, Cuba, 1957 - Miami, 1996)

“Untitled” (Revenge), 1991
Caramelle blu alla menta singolarmente avvolte nel cellophane, fornitura inesauribile; peso ideale: 147,5 kg
Blue candies individually wrapped in cellophane, endless supply; ideal weight: 325 lbs
Barbara and Howard Morse, New York
Combining humor, surprise and perceptual disorientation, Douglas Gordon conceives works across various different media—film, video, photography, music, sound, installations, and texts—that question the mechanisms of daily life, familiar comforts and our subjectivity. In 1995 at the Serpentine Gallery, Gordon organized a competition, whose winner had a dinner with the artist. For the exhibition at Pirelli HangarBicocca, he re-proposes a raffle that puts up a dinner with him. [AC]
Through his works, Carsten Höller enquires into the nature of human experience. His installations dismantle the traditional concept of the work of art and the very idea of how it is exhibited. In his projects, Höller calls on visitors to interact, calling into question the notion of a static or immutable artistic object, held to be “finished” by the artist himself: rather, his research is aimed at the possibility of creating “unfinished” works that are only completed by the presence of the public. For “Take Me (I’m Yours)” the artist proposes an adaptation of one of his first actions, dating to the early 1990s. The audience is given chocolates, wrapped in pieces of paper that bear the word “Future”, thus ironically materializing each of our “future” expectations in a consumer product. [GG]

The cultural mediators can provide visitors with the complete list of ingredients.
Jonathan Horowitz (New York, 1966)

Free Store, 2009-2017

New York-based artist Jonathan Horowitz analyzes the social and consumerism dynamics in the capitalistic system through video, sculpture, photography, and sound with the aim of extending our notions, politics, economy, market and the myth of celebrity. Starting in 2009 Horowitz began presenting the installation Free Store through different art institutions: a “market” where everyone can leave and take objects, brought from home or found there. A flyer conceived by the artist encourages visitors to take part in this fluid exchange, participating in the project and contributing to its existence. [AC]
Gli effetti del tempo, della distanza e della tecnologia sulla comunicazione tra esseri umani sono al centro del lavoro dell’artista David Horvitz, che si sviluppa attraverso generi diversi: dalla fotografia a opere di Mail art, performance, libri d’arte, fino alla creazione di siti web. Molte sue opere sono concepite per essere condivise e distribuite e per “Take Me (I’m Yours)” Horvitz ha ideato un’esperienza a due: nel corso della mostra viene offerto al visitatore il “dono di un nuovo minuto” – che non si conforma al sistema standardizzato per la misurazione del tempo – trascorso il quale, ogni persona riceve dal performer una pietra del fiume Po: un piccolo pegno di questa esperienza che ricollega il tempo umano al tempo geologico. [CSB]

The concepts of time, geography and technology as they relate to human separation and connectivity are the center of the work by David Horvitz, which develops in different media including photography, conceptual websites and online interventions, art books, Mail art and performance. His works are often meant to be shared and distributed, and “Take Me (I’m Yours)” includes an experience consisting in a one-on-one encounter. During the course of the exhibition, visitors may meet someone who will offer them a new minute proposed by the artist: a minute that does not conform to current time standardization. At the end of this new minute, they will receive a stone from the river Po from the performer as a small token of their experience. [CSB]
Pierre Huyghe

(Paris, 1962)

Name Announcer, 2011
Performance

Courtesy Pierre Huyghe, Marian Goodman
Gallery, New York, and Esther Schipper, Berlin

The work of contemporary French artist Pierre Huyghe transforms museum and gallery practices through immersive installations, film, photographs, music, drawings, performance and living ecosystems. In 1995 Huyghe created L’Association des Temps Libérés which explored the idea of free or unproductive time, aiming to activate alternative forms of collaboration and sociability. However, alongside his dedication to unstructured time, Huyghe’s work often uses carefully-orchestrated situations to investigate the exhibition’s form and process. This is the case with Name Announcer, a performance that gives each visitor an introduction, formally announcing his or her name which becomes another object in the space as the individual enters the exhibition. [CSB]
Nato a Los Angeles, nei suoi lavori Alex Israel si interroga spesso sul culto della celebrità e sull’industria dello spettacolo, analizzandoli con ironia e curiosità. In questo contesto, l’autopromozione ha un ruolo cruciale per acquisire notorietà e affermare il proprio status. In Self-Portrait (Lapel Pin), concepita in occasione di “Take Me (I’m Yours)” al Jewish Museum di New York nel 2016, Israel allude esattamente a questa considerazione: una spilla da bavero, tradizionale strumento per la promozione di una causa, di un paese o anche di un personaggio, presenta l’autoritratto in miniatura dell’artista. [AC]

Los Angeles-based artist Alex Israel often approaches celebrity culture and the entertainment industry, examining with irony and curiosity these contexts in which self-promotion plays a key role in social affirmation and general consideration. Self-Portrait (Lapel Pin), conceived specifically for the 2016 edition of “Take Me (I’m Yours)” held at the Jewish Museum in New York, alludes precisely to this reflection: a lapel badge, a traditional tool for promoting a cause, country or individual, presents a miniature self-portrait of the artist. [AC]
Figura di spicco del movimento Fluxus, Alison Knowles è nota per le sue performance partecipative e “event score” (partiture per eventi) - azioni che seguono istruzioni e che possono modificarsi a seconda del contesto. Nell’opera presentata in “Take Me (I’m Yours)” l’artista usa il colore per dirigere la nostra attenzione verso il mondo che ci circonda. Intitolata in origine Celebration Red e presentata a un evento di Fluxus nel 1962, Homage to Each Red Thing incoraggia i visitatori a portare in mostra un oggetto rosso e lasciarlo in una griglia rossa disegnata a terra da cui è anche possibile spostare e prelevare oggetti. [CSB]

A leading figure of the Fluxus movement, Alison Knowles is known for her participatory performance and instructional event scores—events following instructions that can change according to the context. In her work for “Take Me (I’m Yours)” the artist uses color to focus our attention on the world around us. Originally presented with the title Celebration Red for a Fluxus event in 1962, Homage to Each Red Thing encourages visitors to bring any red item to the exhibition and place it in Knowles’ red grid mapped out on the ground, from which visitors can also move objects or take them away. [CSB]
La ricerca di Ugo La Pietra attraversa il linguaggio dell’arte, dell’architettura e del design. Il suo lavoro ruota attorno all’indagine del rapporto tra l’individuo, la città e l’ambiente, come nel caso dell’opera qui esposta, La riappropriazione della città. I propri itinerari, con la quale l’artista invita i visitatori a creare una mappa personale della città di Milano. Ogni visitatore/autore può firmare l’elaborato e portarlo con sé, contribuendo alla creazione di un database di migliaia di mappe personali della città. L’opera è ispirata al film La riappropriazione della città commissionato dal Centre Georges Pompidou di Parigi nel 1977, di cui alcuni estratti sono visibili in mostra in una nuova versione realizzata in collaborazione con Lucio La Pietra. [GG]

The work of Ugo La Pietra bridges the languages of art, architecture, and design. His work revolves around investigating the relationship between the individual, the city, and the environment, as in the work displayed here, La riappropriazione della città. I propri itinerari, in which the artist invites the visitors to create a personal map of the city of Milan. Each visitor/creator can sign the map and take it home, thus contributing to the creation of a database of thousands of personal maps of the city. The work is inspired by the film La riappropriazione della città (The re-appropriation of the city) commissioned by the Centre Georges Pompidou in Paris in 1977, of which some clips can be seen in the exhibition in a new version made in collaboration with Lucio La Pietra. [GG]
Armin Linke works with photography and video, compiling an immense personal archive of photographs documenting such matters as the effects of globalization and the transformation of infrastructures in contemporary society. The artist experiments with different ways of exhibiting and arranging photographic material, creating a dialogue between the photographs and the space in which it is presented, opening up to different possible interpretations. Linke is participating in “Take Me (I’m Yours)” with an accordion leaflet that features photographs he had taken during the exhibition at the Serpentine Gallery in 1995, in which the participating artists and visitors are portrayed while interacting with the works. [GG]
Angelika Markul
(Szczecin, Poland, 1977)

Gone With the Wind, 2016
Ventilatore, sacchetti biodegradabili, distributore di sacchetti
Standing fan, biodegradable bags, bag dispenser

L’ambiente e gli elementi naturali compaiono spesso nelle opere di Angelika Markul, caratterizzate dall’uso ricorrente di proiezioni e dispositivi elettronici. In Gone With the Wind i visitatori possono prendere un sacchetto di plastica biodegradabile e riempirlo con l’aria prodotta da un ventilatore. L’artista offre una possibilità di scelta: tenerla oppure lasciarla andare, esprimendo un desiderio. L’azione del visitatore altera così il carattere dell’opera che rimanda ai celebri lavori effimeri di Piero Manzoni e Marcel Duchamp. [AC]

The natural world and the environment are often featured in Angelika Markul’s works, characterized by the frequent use of projections and electronic devices. With Gone With the Wind visitors can take a biodegradable plastic bag and fill it with air from a fan. The artist offers visitors a choice: keep it or let it go, while making a wish. The actions of the visitor thus alter the work’s intrinsic nature, evoking the ephemeral works by Piero Manzoni and Marcel Duchamp. [AC]
Annette Messager is one of the most renown artists on the French art scene, and in 2005 she won the Golden Lion at the 51st Venice Biennale. Her work investigates themes of femininity and the body; using everyday objects that evoke the idea of domesticity, such as cushions, clothing, and embroidered fabrics the artist questions visitors’ perception of the role of women, maternity, and female body in the contemporary socio-political context. For this exhibition, Messager designed pins with a drawing of a uterus accompanied by the text: “A mio desiderio”, literally “According to my desire”. In an ironic and provocative way, the artist creates a work that the public may freely take, but which contains a message that seems to “reclaim” its right to turn down the visitor. [SV]
Gustav Metzger

Mass Media: Today and Yesterday, 1972/2017
Giornali, tavolo, lavagna
Newspapers, table, blackboard

Courtesy The Estate of Gustav Metzger

Gustav Metzger was a pioneering artist who developed the concept of auto-destructive art in the late 1950s, producing works with industrial materials and then destroying them to create new forms. At Pirelli HangarBicocca Metzger reflects on capitalist needs and the consumption of goods and information, piling up hundreds of thousands of newspapers and inviting visitors to select and cut out articles that address three themes—“credit,” “extinction” and “our modern lifestyle”—then to construct a new and personal newspaper on the blackboard on the wall. [AC]
L’artista americano Bruce Nauman sin dagli anni ‘60 adotta un radicale approccio interdisciplinare, spaziando dalla performance al video, dalla scultura alle installazioni, dall’olografia al disegno e al suono. Le sue opere radicali combinano spesso testi e materiali che evidenziano le dicotomie di vita e morte, amore e odio, piacere e dolore. L’interazione tra testo, supporto tangibile e il corpo impiegato come materiale artistico è un elemento distintivo della poetica di Nauman e caratterizza anche il lavoro incluso in “Take Me (I’m Yours)”. Presentata alla Konrad Fischer Galerie di Düsseldorf nel 1974, Body Pressure è un’opera testuale e concettuale che invita il visitatore a eseguire un’azione che lo impegna fisicamente e mentalmente. Seguendo le istruzioni scritte su un poster, che può anche essere preso liberamente, il visitatore interagisce con lo spazio circostante e diventa l’esecutore dell’opera stessa. [CSB]

American artist Bruce Nauman has employed a radical interdisciplinary approach encompassing performance, video, sculpture, installation, holography, sound work and drawing since the 1960s. His provocative works frequently combine text and materials that highlight the existential dichotomies of life/death, love/hate, pleasure/pain. Nauman’s signature interplay between text, physical media and the use of the body as material also characterizes his piece for “Take Me (I’m Yours)”: Body Pressure (first shown at Konrad Fischer Galerie, Düsseldorf, in 1974) is a work of textual and conceptual art that instructs visitors to perform an act of physical and mental engagement. By following the instructions written on the poster, visitors can interact with the surrounding environment, becoming performers in the artwork. [CSB]
A pioneer of Conceptual art and performance art starting from the 1960s, Yoko Ono is an influential figure in art and activism. For her Wish Trees series of installations that have been presented in different locations since the 1990s, Ono invites the public to become part of the work by tying wishes to the branches of trees indigenous to the exhibition venue’s region. For “Take Me (I’m Yours),” two Madernino lemon trees from the Garda Lake area receive the messages of visitors, who become actors of a collective impetus. The artist will collect these wishes at the end of the exhibition, adding them to the more than one million wishes gathered from previous Wish Trees and buried around Ono’s Imagine Wish Tower in Reykjavík, Iceland. [CSB]
Luigi Ontani is a unique figure on the international art scene. Active since the 1960s, he experiments with different media and techniques and his work is often linked to the Body Art movement, which uses the body as a means of expression. The distinctive feature of his work is the constant play on role reversals between artist and models, as in his series of tableaux vivants. In 2009 Ontani went back to these works for the fifth Contemporary Art Day in Rome with Ingadgiato, a photographic self-portrait that depicts the artist trapped in fishing nets hung with items from some of the museums participating in the project. For “Take Me (I’m Yours),” the artist again proposes the self-portrait in the form of a pin which the public can wear. [GG]
“Take Me (I’m Yours)” presenta una speciale collaborazione tra Friederike Mayröcker – poetessa attiva dal 1949 e tra i maggiori esponenti del panorama contemporaneo della letteratura austriaca – e l’artista tedesca Sarah Ortmeyer che si è concretizzata in FMSO. L’opera consiste di 1000 uova dipinte a mano di nero tra le quali il pubblico, ogni domenica, può scoprire un esemplare in tiratura limitata firmato dalle artiste con l’acronimo dei loro nomi dipinto di bianco. [SV]

On the occasion of “Take Me (I’m Yours),” Friederike Mayröcker, a poet active since 1949 and among the foremost exponents of contemporary Austrian literature, and German artist Sarah Ortmeyer present their collaborative project FMSO. The work consists of a collection of 1000 eggs hand painted black, among which every Sunday visitors may discover a limited-edition egg signed by the artists with the acronym of their names painted white. [SV]
Vincitore nel 2014 del premio Re Rebaudengo Serpentine Grants e parte di 89plus - un progetto di ricerca nato per promuovere gli artisti nati dal 1989 – Riccardo Paratore si è formato alla Städelschule di Francoforte. Per “Take Me (I’m Yours)” Paratore ricopre una parte dello Shed di Pirelli HangarBicocca con una porzione della pavimentazione in gomma bulinata brevettata da Pirelli nel 1960. Il pavimento, il cui disegno è stato spesso attribuito all’architetto Franco Albini, è stato da lui stesso utilizzato per la metropolitana di Milano e in seguito diffusa in tutto il mondo. L’artista utilizza un materiale tecnico impiegato nell’industria come prodotto di massa per creare una piattaforma su cui restano le impronte di ogni visitatore, dando vita a un’opera collettiva e a una sorta di narrazione della mostra. Al termine dell’esposizione il pavimento verrà riutilizzato dall’artista per dar vita a un suo nuovo progetto. [GG]

Winner of a Re Rebaudengo Serpentine Grant in 2014 and part of 89plus—a research project seeking to promote artists born in or after 1989—Riccardo Paratore studied at the Städelschule in Frankfurt. For “Take Me (I’m Yours)” the artist covers a portion of the Shed at Pirelli HangarBicocca with a piece of rubber stud flooring patented by Pirelli in 1960. The design of the flooring was often attributed to the architect Franco Albini, who used it for the subway in Milan; later it became common throughout the world. The artist uses a technical material employed in mass manufacturing to create a platform that collects the shoe prints of each visitor, thus producing a collective work and a kind of narrative of the exhibition. At the end of “Take Me (I’m Yours),” the artist will reuse the plastic covering for other projects. [GG]
Sondra Perry utilizes video, computer-based systems and performance to address social, political and racial issues. Netherrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrr
A graduate in Medicine with a thesis in Clinical Psychiatry, artist Cesare Pietroiusti uses his works to create implausible situations, often directly involving their spectators, concentrating above all on the topic of exchange and the paradoxes that may arise in economic and social systems. As of 2004, Pietroiusti has distributed tens of thousands of his drawings free of charge and with instructions as to their correct use or circulation. For “Take Me (I’m Yours),” 3,000 of the artist’s numbered and signed works will be made available to visitors, along with rules that must be followed. Each work is composed of an abstract figure, whose shape depends on the way the paper has been burned, and an instruction inviting the work to be set on fire in order for it to be recognized as an artwork. For the vernissage, all participants to a performance have their own work set on fire, giving it to the artist himself. [SV]
“point d’ironie” is a free magazine that has been published periodically since 1997. The project arose from a collaboration between French fashion brand agnès b., Hans Ulrich Obrist, and Christian Boltanski. Each issue is interpreted by a different artist who makes it into a work of art, and then 100,000 copies are scattered in museums, galleries, bookshops, schools, cinemas, and shops throughout the world. The magazine’s title refers to the punctuation mark by the same name invented by the French writer Alcantar de Brahm in the late 19th century to indicate ironic sentences and passages in a text. The artist Simone Fattal, whose work investigates human fragility and inconsistency, created a special issue of point d’ironie, developing a series of works on paper and collages inspired by her country of origin, Syria. [GG]

Sono inoltre disponibili i numeri di / Are also available the issues by: Annette Messager, Rosemarie Trockel, Raymond Hains, Edouard Glissant, Robert Crumb, Carlos Cruz Diez, Pierre Reimer, Gustav Metzger, John Giorno.
Ho Rui An, artista e scrittore, presenta in Pirelli HangarBicocca Handle (With Care), un video di 7 minuti diffuso su YouTube e visibile in mostra attraverso un tablet, nel quale scorrono immagini d’archivio della prima edizione di “Take Me (I’m Yours)”, tenutasi nel 1995. L’opera, concepita per la prima riedizione della mostra alla Monnaie de Paris nel 2015, ripercorre la storia della mostra, consentendo ai visitatori dell’attuale edizione di conoscere la versione originale, e propone riflessioni sui temi principali dell’iniziativa: la partecipazione, l’idea di scambio e dono, l’immaterialità. [AC]

An artist and writer, Ho Rui An presents in Pirelli HangarBicocca Handle (With Care), a 7-minute video broadcast on YouTube and showed by means of a tablet computer in the exhibition, featuring archive images from the first edition of “Take Me (I’m Yours)” in 1995. The work, created for the first re-edition of the exhibition at Monnaie de Paris in 2015, retraces the history of the exhibition, allowing visitors to the current edition to connect it with the original version, and reflects on the themes of the exhibition: participation, exchange, gifting, and immateriality. [AC]
Con la sua ricerca artistica Anri Sala crea narrazioni complesse e stratificate: utilizzando linguaggi del cinema, della musica e dell’architettura, l’artista riflette attorno ai quesiti legati all’esistenza e alla soggettività. Il contributo di Sala per “Take Me (I’m Yours)” è una serie di istruzioni che offrono la possibilità di vivere in futuro un’esperienza multisensoriale in tempo reale. Inclusa in “do it”, progetto ideato da Hans Ulrich Obrist nel 2005, Instructions conduce i visitatori attraverso una memorabile corsa in taxi a Francoforte. [CSB]

Anri Sala’s research entails a multi-layered narrative that investigates existential issues and subjectivity through languages such as cinema, music and architecture. The artist’s contribution to “Take Me (I’m Yours)” is a set of instructions that permit to have a future multi-sensory experience in real time. Included in the works published in Hans Ulrich Obrist’s 2005 “do it” project, Instructions leads visitors to an unforgettable taxi ride in Frankfurt. [CSB]
Noto come ideatore della “Eat Art”, sin dagli anni ’60 Daniel Spoerri usa il cibo come tema e materiale privilegiato dei suoi lavori. L’artista sollecita anche un’attiva partecipazione del pubblico, come in Eat Art Happening, in cui invita i visitatori ad assaggiare l’opera: uno scheletro di pasta di zucchero che trasforma la morte in una fonte di nutrimento. Boîtes de Sardines esorta il pubblico a pescare delle scatole di sardine dal fondo di una vasca, mentre in Amulette phallique de Pompéi i simboli della fertilità sono commestibili e si disperdono, rappresentando il ciclo di morte, nutrimento e riproduzione. [CSB]

Mostly well-known as creator of “Eat Art,” starting in the 1960s Daniel Spoerri began concentrating on food as a crucial subject and a medium. His works also stimulate the active participation of the viewers, as in Eat Art Happening, where visitors can taste pieces of a human skeleton in sugar paste, converting death into nourishment. Boîtes de Sardines invites visitors to fish for tins of sardines at the bottom of a pool, and Amulette phallique de Pompéi disperses edible fertility symbols that represent the cycle of death, reproduction and sustenance. [CSB]

I mediatori culturali sono a disposizione per comunicare la lista completa degli ingredienti
Cultural mediators can provide the complete list of ingredients
Attraverso le sue fotografie Wolfgang Tillmans ha raccontato le realtà metropolitane emergenti di capitali come Londra e Berlino negli anni ‘90. Durante la campagna elettorale sul referendum per la Brexit, con cui si è votato nel 2016 per l’uscita della Gran Bretagna dalla Comunità europea, l’artista ha promosso una “Campagna Anti-Brexit”, creando decine di poster e slogan scaricabili online e messi a disposizione dei singoli cittadini e dei comitati elettorali Anti-Brexit. L’opera in mostra è un esempio di questo progetto che successivamente si è evoluto in poster e slogan mirati a sottolineare l’importanza di vivere all’interno di una comunità transnazionale. Collegandosi al sito dell’artista http://tillmans.co.uk/campaign-eu è possibile scaricare liberamente il poster. [SV]

Through his photographs, Wolfgang Tillmans has documented the booming metropolis of the 1990s as London and Berlin. During the campaign for the Brexit referendum of 2016, in which the United Kingdom voted to leave the European Union, the artist ran an “Anti-Brexit Campaign”, designing dozens of posters and slogans which can be downloaded from the Internet and are available to individual citizens and Anti-Brexit campaign committees. The work on display is an example of this project, which later evolved to include posters and slogans underlining the importance of living within a transnational community. The poster can be freely downloaded from the artist’s website, http://tillmans.co.uk/campaign-eu. [SV]
Rirkrit Tiravanija
(Buenos Aires, 1961)

untitled 2017 (chieda zanzara domestica (demi-stock) per un trattamento all’azoto sulla costa azzurra)
Inchiostro da caratteri mobili su carta
Letterpress ink on paper

Courtesy Rirkrit Tiravanija

Rirkrit Tiravanija is one of the foremost exponents of the so-called “relational aesthetics,” according to the definition given by critic Nicolas Bourriaud to define artworks based on interaction with the viewing public and forms of sharing. Daily activities as cooking are central in Tiravanija’s practice, that opens a dialogue between the private life and the institutional spaces of museums and art galleries. The work presented at “Take Me (I’m Yours)” consists of a business card printed by hand using movable types, a printing technique that dates to the second half of the 15th century. On one side of the card the artist lists ingredients for making a marzipan skeleton-shaped dessert as a homage to the work by Daniel Spoerri also on show; on the other side visitors can read a pun by Marcel Duchamp, translated into Italian. [GG]
Nel lavoro di Franco Vaccari, attivo fin dagli anni ‘60, il pubblico è parte attiva e complementare dell’opera. L’artista crea ciò che definisce “esposizioni in tempo reale”, come quella presentata alla Biennale di Venezia del 1972 a cui partecipa con esposizione in tempo reale n.4, una cabina per fototessere con la quale i visitatori possono realizzare un proprio autoritratto istantaneo e affiggerlo alla parete, lasciando così una traccia fotografica del loro passaggio. Per “Take Me (I’m Yours)” Vaccari propone una nuova versione dell’opera del 1972, presentando un’attualizzazione del progetto in chiave digitale con cui il visitatore può scattarsi un selfie e postarlo su Instagram con l’hashtag #esposizioneintemporeale46. In questo modo la traccia del passaggio dei visitatori verrà conservata virtualmente anziché su un supporto fisico, provando, come afferma l’artista, “l’emozione di disperdersi nello spazio e potersi ritrovare quando vogliamo.” [GG]

Franco Vaccari, active since the 1960s, makes the public a central and complementary part of his work. The artist creates what he calls “real-time exhibitions”, like the one presented at the Venice Biennale in 1972 to which he contributed with esposizione in tempo reale n.4, a photo booth with which visitors could create their own instant self-portraits and affix them to the wall, thus leaving a photographic trace of their presence there. For “Take Me (I’m Yours),” Vaccari presents an updated version of the 1972 work in which the visitors can take a selfie and post it on Instagram with the hashtag #esposizioneintemporeale46. The trace of the visitors’ presence will be thus preserved virtually instead of in a physical form, experiencing, as the artist says, “the excitement of getting lost in the space and finding each other when we wish.” [GG]
Francesco Vezzoli is one of the most renowned Italian artists on the contemporary art scene; he draws inspiration from pop culture and from the languages of advertising and television, often working with movie stars and celebrities and playing with the idea of ambiguity in identity. Vezzoli participates in “Take Me (I’m Yours)” with a performance piece in which a street artist makes portraits of the visitors who become protagonists of a fictional imagery. [GG]
Lawrence Weiner is a central figure of Conceptual art since the 1960s. His works are mostly based on language and its uses, and he creates large installations and wall paintings. For “Take Me (I’m Yours)” the artist presents an installation on the wall, using a specific language: pidgin—a form of speech incorporating several elements of existing languages to create a common tongue between speakers of different nationalities—and proposing it on do-it-yourself stencil and temporary tattoos. The works feature the aphorism: “The art of today belongs to us,” reflecting on the notion of art as a form of pidgin, i.e. a universal way of communicating. [AC]
Adelita Husni-Bey is an Italian-Libyan artist based in New York, among the artists representing Italy at the 2017 Venice Biennale. Through different media she investigates alternative and non-competitive pedagogical models based on sharing. For “Take me (I’m Yours)” the artist conceived a two-day workshop during which students aged 10-12 can meet writers, scientists and scholars and be involved in conversations about compelling themes connected to the ecological emergency of the planet. The result of the workshop will be a prototype of the Palco dell’Estinzione (Stage of Extinction), a public sculpture for the ArtLine sculptural park in Milan. The prototype will reproduce on three levels the possible conditions of the Earth in 50, 100 and 150 years.
Martino Gamper
(Merano, 1971)

Design dell’allestimento di mostra
Design of the exhibition display
Elementi in Solid Textile Board di Really/Kvadrat
Elements made of Solid Textile Board by Really /Kvadrat

L’allestimento della mostra “Take Me (I’m Yours)” è stato progettato dall’artista e designer Martino Gamper, che ne ha ideato i supporti e gli elementi compositivi. Ciascuna struttura è realizzata in Solid Textile Board, un materiale riciclato messo a disposizione dall’azienda danese Kvadrat. Gamper si è formato alla Academy of Fine Arts, Vienna, dove ha seguito gli insegnamenti di Michelangelo Pistoletto, e al Royal College of Arts di Londra, con Ron Arad. Il suo lavoro è stato esposto in diversi musei e spazia dalla creazione di design d’interni alla progettazione di allestimenti per mostre d’arte. [GG]

The exhibition set up for “Take Me (I’m Yours)” is designed by artist and designer Martino Gamper, who created all the display stands and compositional elements. Each structure has been realized in Solid Textile Board, a recycled material provided by Kvadrat, a Danish company. Gamper trained at the Academy of Fine Arts in Vienna, where he studied under Michelangelo Pistoletto, as well as at the Royal College of Art in London, under Ron Arad. His work, that has been exhibited in various museums, ranges from the creation of interior design to art exhibition layout projects. [GG]
Otobong Nkanga
(Kano, Nigeria, 1974)

Glimmer: Unfold, 2015/2018
Scultura da indossare in metallo e legno, azzurrite, guanti, mica, malachite, piante di Tillanzia, nebulizzatore d’acqua
Performance; eseguita da Otobong Nkanga
domenica 14 gennaio 2018

Body-fitting metal and wooden sculpture, azurite, gloves, mica, malachite, Tillandsia plants, water sprayer
Performance; performed by Otobong Nkanga
Sunday, January 14, 2018
Courtesy Otobong Nkanga

Otobong Nkanga utilizza la performance per riflettere sugli aspetti che legano i paesaggi e le risorse naturali alla memoria, alla conoscenza e alle emozioni. Elementi ricorrenti nelle sue opere sono piccole piante, pietre, minerali e materiali d’archivio, di cui l’artista si serve per dare vita a riflessioni e dialoghi con il pubblico. Una tematica che Nkanga sviluppa anche in “Take Me (I’m Yours)” con Glimmer: Unfold, parte di una serie di opere performative. In occasione della mostra l’artista attraversa lo spazio espositivo e interagisce con i visitatori, instaurando con loro un dialogo su alcuni temi centrali della sua arte, come le risorse naturali e il loro utilizzo. [GG]

Otobong Nkanga uses performance to reflect on how landscapes and natural resources are linked to memory, knowledge and emotions. Recurring elements in her work include small plants, stones, minerals, and collected material that the artist uses to stimulate contemplation and dialogs with her audience. Nkanga uses Glimmer: Unfold, part of a series of performances, to develop this theme. During the performance the artist moves through the exhibition space and interacts with visitors; she engages them in conversation about some of the central themes of her art, such as natural resources and how they are employed. [GG]
Le opere di Koo Jeong A vertono sull’esplorazione dei confini tra realtà e finzione e invitano il pubblico alla scoperta e al viaggio attraverso l’uso di oggetti, immagini in movimento, suoni e profumi. In occasione di “Take Me (I’m Yours)”, l’artista invita i visitatori a seguire un percorso nel quartiere Bicocca insieme a un cane e al suo proprietario. [AC]

Koo Jeong A's works question the boundaries of reality and fiction, inviting visitors to discover and travel through the use of objects, moving images, sounds and scents. For “Take Me (I’m Yours)” the artist has created a tour through Bicocca neighborhood, inviting visitors to take the tour accompanied by a dog and its owner. [AC]

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