

## **U Can Take**

9.9. to 23.9.2022

### Wallpainting

Lars Koepsel

### video program

Gabi Blum

Johannes Evers

Marco Schuler

### Performance program

Esther Abdelghani

Gabi Blum

Haveit

Lisa Stertz

Felix Helmut Wagner

Max Weisthoff

The focal point of the exhibition is the large-format mural 'You Can Take' by the Munich artist Lars Koepsel, which presents itself as a complex, multicolored typeface covering the entire height of the DG Kunstraum. Inspired by the study of Chinese calligraphy from the first millennium BC, Koepsel has mainly dealt with writing in his work since the early 1990s. In 2020 the DG Kunstraum presented during the group exhibition 'Wieder und Wieder. Ritual, Contemplation, Obsession', a three-part large-format work on paper by the artist, based on the writings 'The Divine Comedy' by Dante Alighieri (1265-1321). The text was written word for word on paper by the artist and made illegible by countless overlays. In the case of the mural, the overlays are created on the trackpad.

The work 'You Can Take' takes up the refrain "you can take my body, you can take my bones, you can take my blood, but not my soul" from the song 'At The Purchaser's Option' by Rhiannon Giddens. The core motif of the song text can already be found in the 13th century in Middle High German minnesang, among others by Walther von der Vogelweide: joch sint iedoch gedanke frî. The origin of the folk song 'The thoughts are free' with the melody known today is dated to the period between 1810 and 1820 and the last version comes from Hoffmann von Fallersleben. Again and again the song was an expression of the longing for freedom and independence in times of political oppression or danger. When Robert Scholl was imprisoned at the beginning of August 1942 for making critical statements against Hitler, his daughter Sophie Scholl played the same song to him on the flute in the evening at the prison walls. The fundamental philosophical question of the relationship between body and soul, or more generally matter and spirit, has been debated since ancient times. Are mind and body two different substances? If so, how are they related? If not, is the mind something physical, or is the body a form of the mind?

The performance and video program of the invited artists reacts to this thematic complex visualized in space by the mural painting. In classical performance, presence is defined very decisively by the body, and yet it goes beyond that. Gina Pane puts it in a nutshell: "The body itself becomes an idea, whereas before it was nothing more than a transmitter of ideas. There is a fairly extensive area worth exploring. From there it is possible to enter other spaces, such as that of art to life, in which the body is no longer a representation but a transformation." The body is reified in a self-reflective act, but it also becomes the scene of wounds, pain and violence.

Performance art is difficult to access even for some people who are interested in contemporary art. With the performance 'The Artist Is Present', which attracted thousands of visitors at New York's MoMA, Marina Abramović proves that things can be very different. And that's how her autobiography reads: it's as if she were sitting right in front of the person reading her story. As part of the finissage, Munich performance artist Ruth Geiersberger, at first glance seemingly the opposite of Marina Abramović, lends the performance icon her voice.

## **Program**

Opening during Open Art

Fr. 9.9.2022, 18 bis 21 Uhr

19:00 Uhr Max Weisthoff, München

18:15 Uhr Felix Helmut Wagner, Wien

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Sa. 10.9.2022, 11 bis 18 Uhr  
tba Esther Abdelghani, München  
tba Haveit, Pristina (Kosovo)

So. 11.9.2022, 11 bis 18 Uhr  
tba Lisa Stertz, Berlin  
tba Gabi Blum, München

Finissage  
Fr. 23.9.2022, 19 Uhr  
Ruth Geiersberger liest  
Marina Abramović ‚Durch Mauern gehen‘