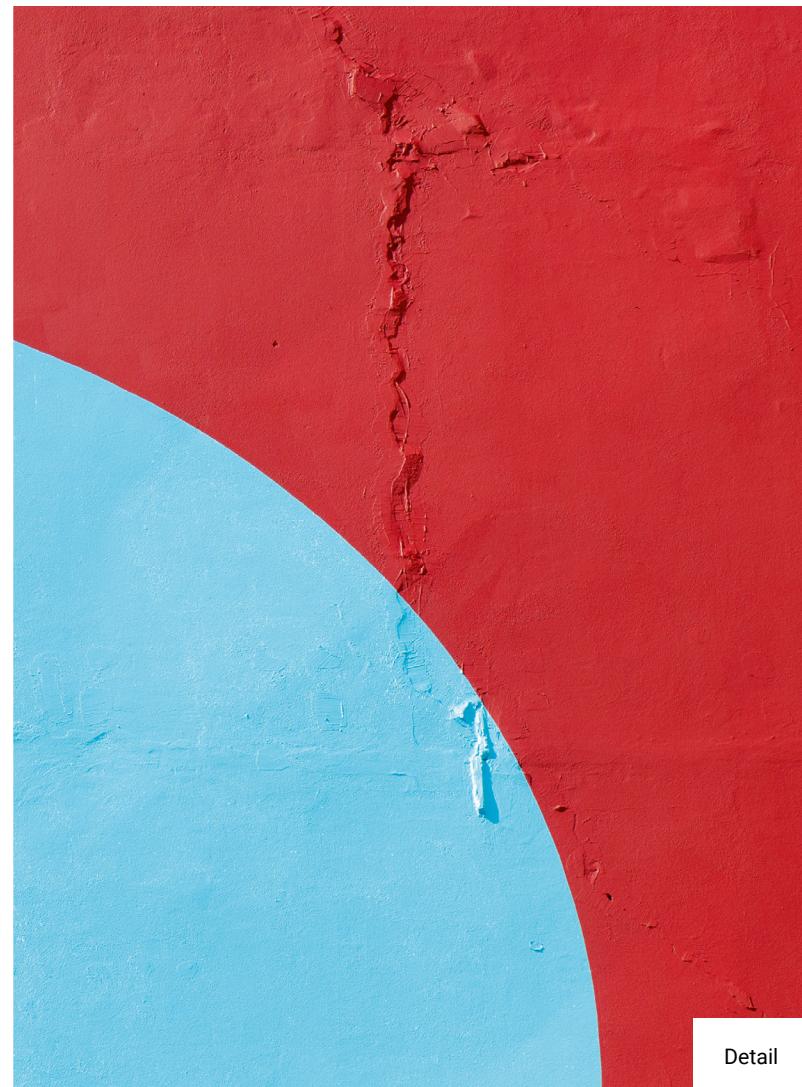


The Abstract Expression of Privatization 2022-2024

Solo, Kunsthall Charlottenborg + Gothersgade 54

<https://kunsthallcharlottenborg.dk/da/udstillinger/hannibal-andersen-2/>



Detail

\$!?, 2022-2024

Gothersgade 54, København K

Mural, 10 x 19 m, painted with the first, and to this date only, two colors trademarked in Denmark.



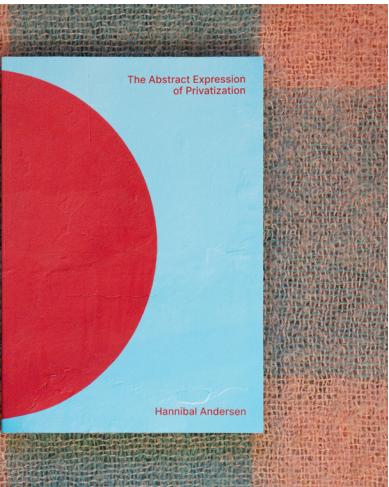


The Abstract Expression of Privatization, 2022-2024

Kunsthall Charlottenborg

40 Readymade colors, digital prints (A4), clip-frames, 210 x 180 cm

An arrangement of colors trademarked by companies such as Duracell, Red Bull, Lidl, UPS, FC Barcelona, 3M (post-it) among others, all borrowed from the European Intellectual Property Office, EUIPO. The "color marks", as they go by, grant businesses the exclusive right to use the colors in a variety of commercial contexts



Publication

128 pages, Billedkunstskolernes Forlag, 2024

The book documents the project 'The Abstract Expression of Privatization' and further explores the question of color as private property through essays by Lilian Munk Rösing, Max Haiven, and myself. Additionally, the book serves as an exhibition platform for the 'color marks' that form the basis of the project – that is, the colors and color combinations registered as trademarks by various companies

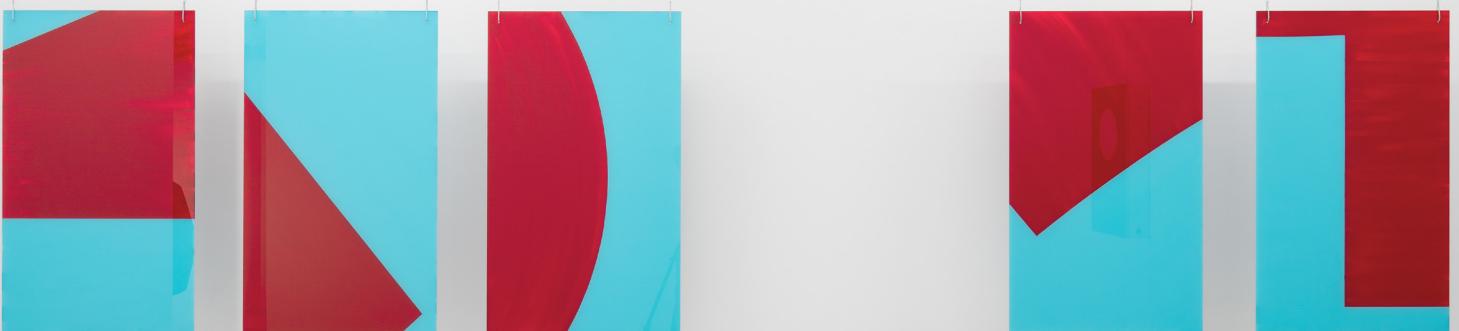




Everything Under the Sun, 2023

Solo, Vermilion Sands, Installation View

The show presents a handful works negotiating the fluffy border circumscribing immaterial property rights. The title itself has been trademarked innumorous instances



Deconstruction of The Abstract Expression of Privatization (1 – 5), 2023

Trademarked colours (Maersk + Grundfos) painted on glass, 60 x 100 x 0,4 cm fragments of mural:

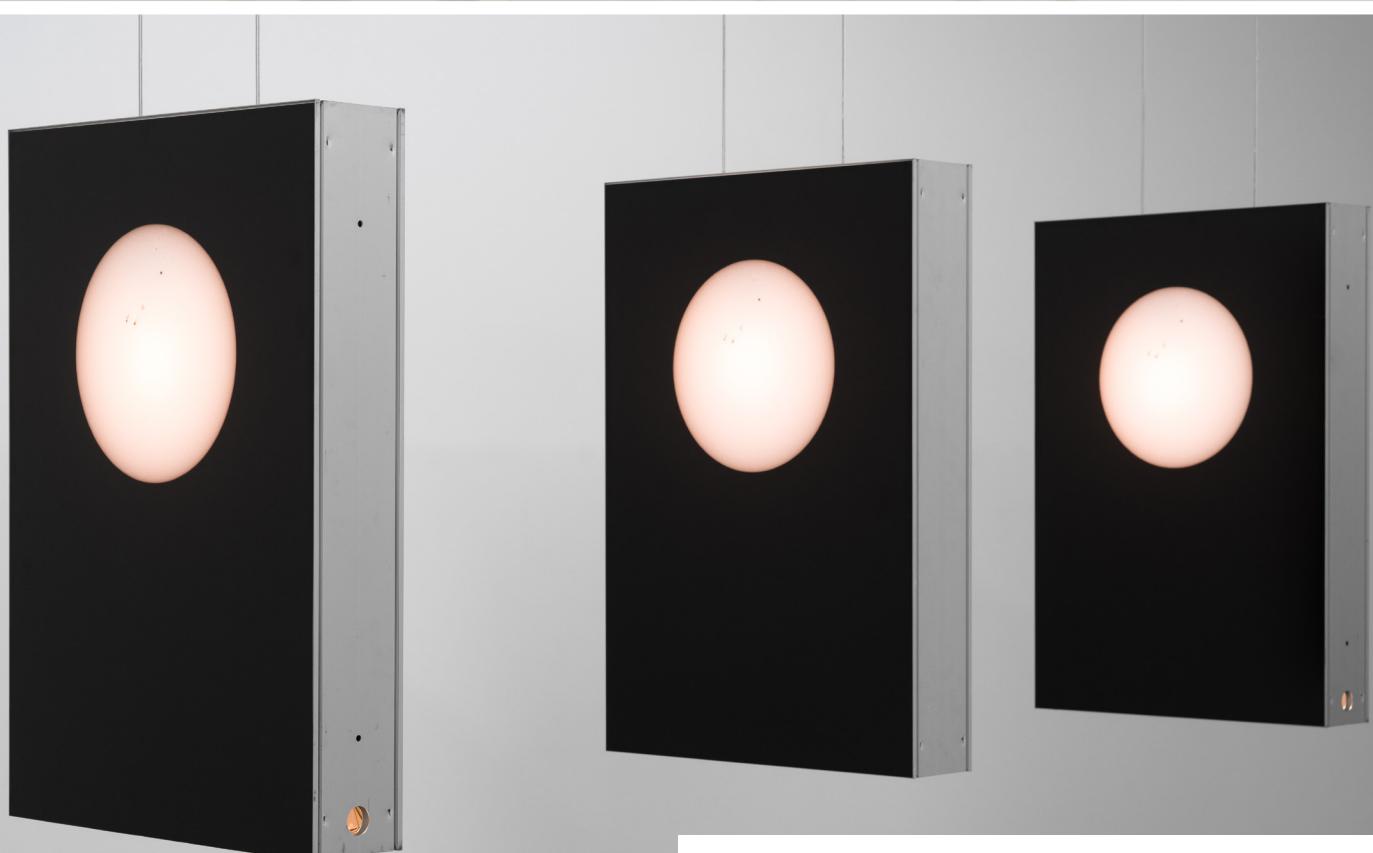
<https://kunsthalcharlottenborg.dk/da/udstillinger/hannibal-andersen-2/>

She Looks a Bit Sad, 2023

4K video with stereo sound, 17m23s

VIDEO: <https://vimeo.com/825523321>

Not a portrait of Edvard Eriksen's sculpture of the little mermaid on Langelinie, Copenhagen. Using different strategies to approach the sculpture without actually showing it, the work explores the boundary of intellectual property through the means of tour guide narration, visitor descriptions, defocused shots and more.



The Sun (Balcony View, 15.03.2022, 13:36), 2023

Photograph printed on adhesive foil, mounted on repurposed advertisement light boxes, aluminum frame, 66 x 96 x 12 cm.

"Could you patent the Sun?" – Jonas Salk when asked who owned the patent on the polio vaccine that he and his team produced in 1952



Free Chairs (after Enzo Mari), 2023

Untreated standard measure pinewood (21x45 mm and 45x45 mm), screws. Open design in spirit of Enzo Mari's *Proposal for selfdesign* from 1973.





Efter Matador, 2023

Upscaled and retouched
Matador-gameboard, UV print
on 3 mm vinyl ($\varnothing=280$ cm),
integrally colored concrete
(ca. 8 x 9 x 8 cm and
13 x 8 x 12 cm).



Zeropoly, 2023

P.A.D. Projects, SoHo, NY

Upscaled and retouched Monopoly-
gameboard, UV print on vinyl
(4 x 4m), integrally colored concrete
(ca. 8 x 9 x 8 cm and 13 x 8 x 12 cm)





Alt skal væk! (Everything Must Go!), 2022

Solo, John F. Kennedys Plads, Aalborg C

Video and animation (15s), LED ad-screen, 7 x 11 m, comissioned by '[f.eks.](#)'

A 15 second video spot putting historical housing actions of resistance on sale through a mix of corporate stock footage, archive material and discount aesthetics. Screened 2380 times throughout July between all the usual ads

VIDEO: <https://youtu.be/jM5aGTOSW3A>



Housing Commons, 2022

Aalborg Ø, comissioned by '[f.eks.](#)' (part of the above)

A seminar discussing the history and future of non-profit Social Housing Associations in Denmark – roughly 20% of all housing in the country. Topics ranged from the original utopian ideas of wanting to build high quality affordable housing for working people, to stigmatizing "ghetto law" politics out to dismantle the sector and how mobilization against such efforts are playing out in the present. Speakers include Ibrahim El-Hassan (Almen Modstand/Common Resistance), Laila Thomsen (chair person, Alabu Housing Organization) og Jakob Ørnbjerg (historian)



[...] Vol. 2, 2021

Group, 'Soil.Sickness.Society',
Rønnebæksholm, bathroom

Smartphone, Audio 2h50m (loop)

A seemingly abandoned phone lies in the windowsill playing "waiting music" out loud from a range of state and municipal institutions as well as private businesses – all faceless nodes of power we more or less rely on (depending on our socio-economic status). The audio is composed of music recorded from the waiting cues of the phone lines below, and is such a document of acutal time spent waiting for: Corona Hotline, SKAT, A-kassen, NemID, MitID, Dansk Industri, The Climate Ministry, The Finance Ministry, Asylum Centres, Prisons, The National Bank among others

VIDEO: <https://www.instagram.com/p/CQdNM3PBGus/>



Møntfod (Coin Foot), 2021

Grasp Festival, Roskilde

CNC-cut styropor, polyurea coating, paint, (200 x 120 x 80 cm)

Payments End Tomorrow, 2019

Solo, P.E.T. Projects, Athens

4K video with sound, untied tie, publication, dimensions variable

VIDEO: <https://youtu.be/2vZfjwHj48I>



Publication with introduction, manus + essay, 2019

Apoulogy, 2019

4K video (23:30), video still. Performed by actor Henrik Birch



Installation view

The work 'Apoulogy' imagines Poul Thomsen – one of the key architects behind the Greek loan programmes – reflecting on the economic and social consequences of the International Monetary Fund's demands for political reforms. Starring Danish Actor, Henrik Birch (who also plays Poul Thomsen in Costa Gavras' feature film, 'Adults in the Room'), the original chief of the "Greek Mission" delivers a monologue based on actual admittances from an interview where he not only apologizes and debunks neoliberal austerity politics, but also lays out a bold new road map for the IMF...

An Informal Meeting, 2018

Solo, CoBrA-rummet, Kgs. Lyngby

Installation view

4K video with sound (25:55)

Disinfection gel-dispenser

Blue light passthrough filter (windows)



Art in Saxo Bank: An Informal Meeting, 2018

4K Video with sound (25:55), Video stills

VIDEO: <https://vimeo.com/840549671>

A guided tour of Saxo Bank's Copenhagen headquarters reveals the wealth, both symbolic and literal, of artworks and other exhibits acquired by the firm to furnish their offices while inspiring and motivating its employees. It is a prime example of a corporate art collection, a powerful tool to embody and project the values of a company, both internally and to the outside world: art is deployed to contaminate the world of finance with its ambitious ideas, and vice-versa.

