

Taubert
Contemporary

Lars Arrhenius

Lars Arrhenius & friends | A-Z · a memento
4 Jul - 29 Aug 2020



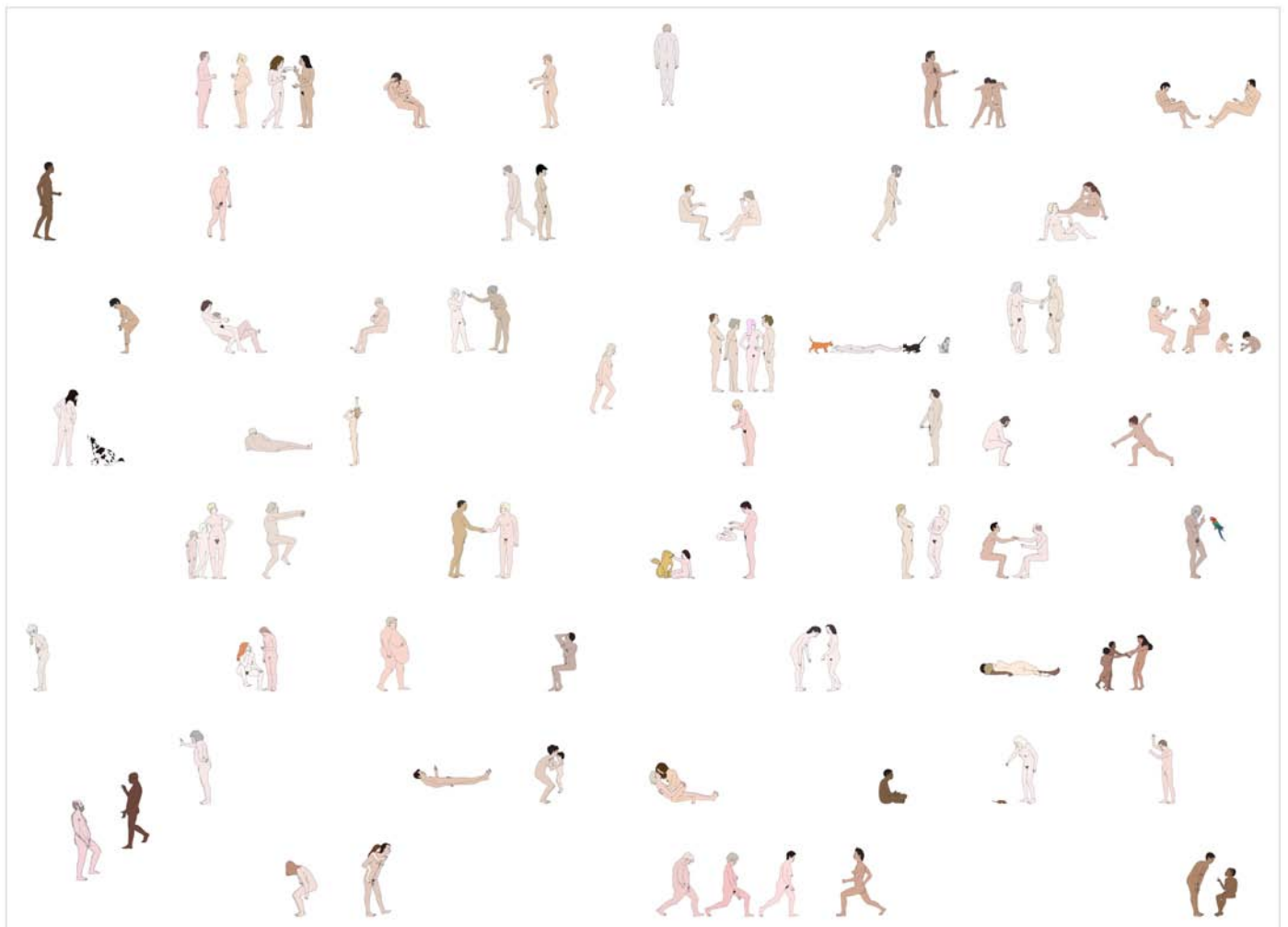
A-Z, 2001

96 laminated c-prints, each 25 x 237 x 421 cm
40 cm 93.3 x 165.7 inches
ed. 4, 4/4 7.8 x 13.8 feet

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Zoo, 2005

c-print, laminated on aluminum
ed. 7, 1/7

122 x 164 cm
48.0 x 64.5 inches
4.0 x 5.3 feet

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Society Theater 5, 2018

gouache

framed 60,5 x 81,0 cm / 23.8 x

31.9 inches

55,8 x 76 cm

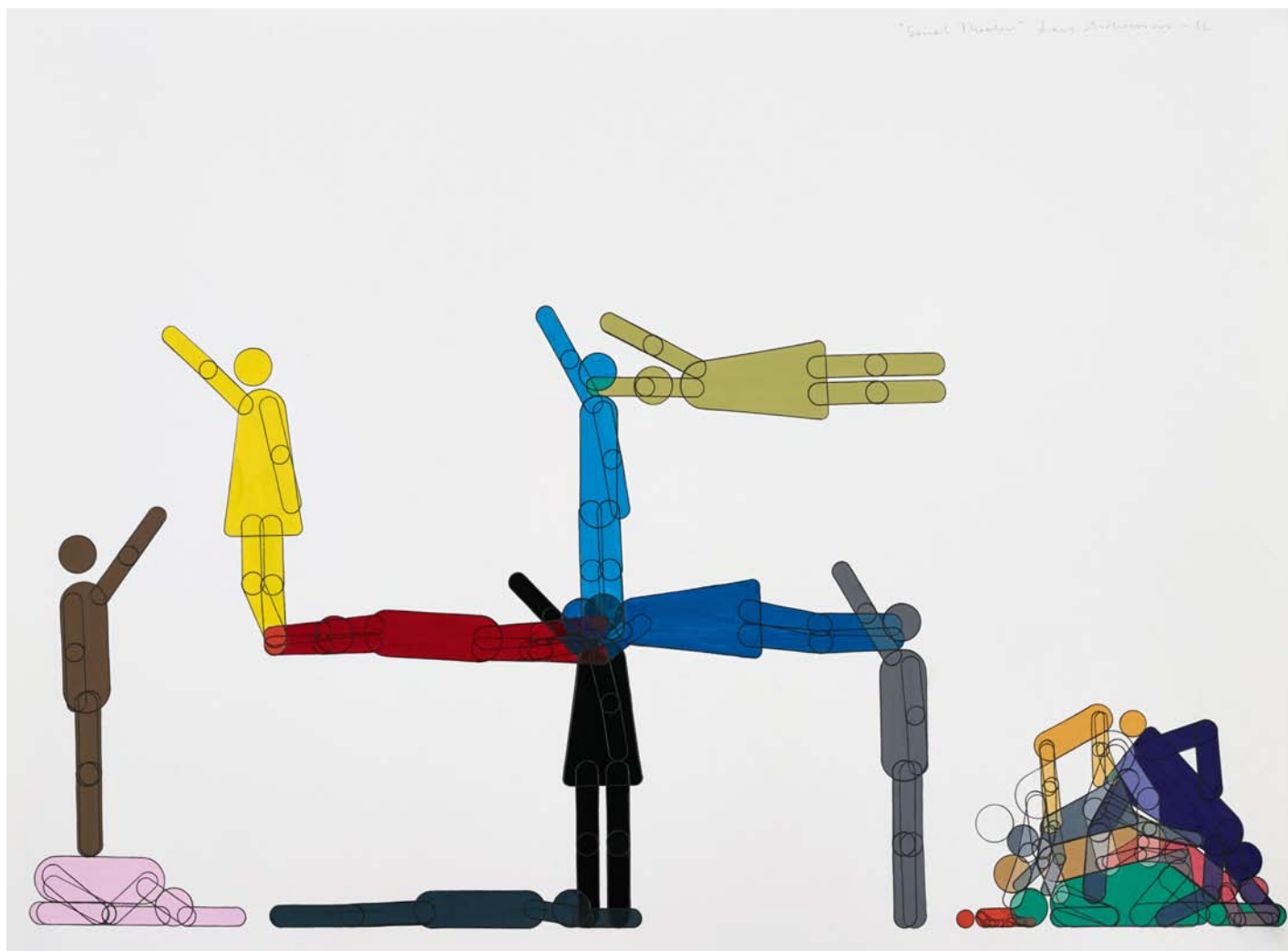
22.0 x 29.9 inches

1.8 x 2.5 feet

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Society Theater 2, 2016

gouache

framed 60,5 x 81,0 cm / 23.8 x

31.9 inches

55,8 x 76 cm

22.0 x 29.9 inches

1.8 x 2.5 feet

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Society Theater 4, 2016

gouache

framed 60,5 x 81,0 cm / 23.8 x

31.9 inches

55,8 x 76 cm

22.0 x 29.9 inches

1.8 x 2.5 feet

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**The Exquisite Corpse
Orchestra (drum), 2010**

colour photography
(silicone)mounted on glass
ed. 5, 2/5

36 x 50,5 cm
14.1 x 19.9 inches

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**The Exquisite Corpse
Orchestra (harmonica), 2010**

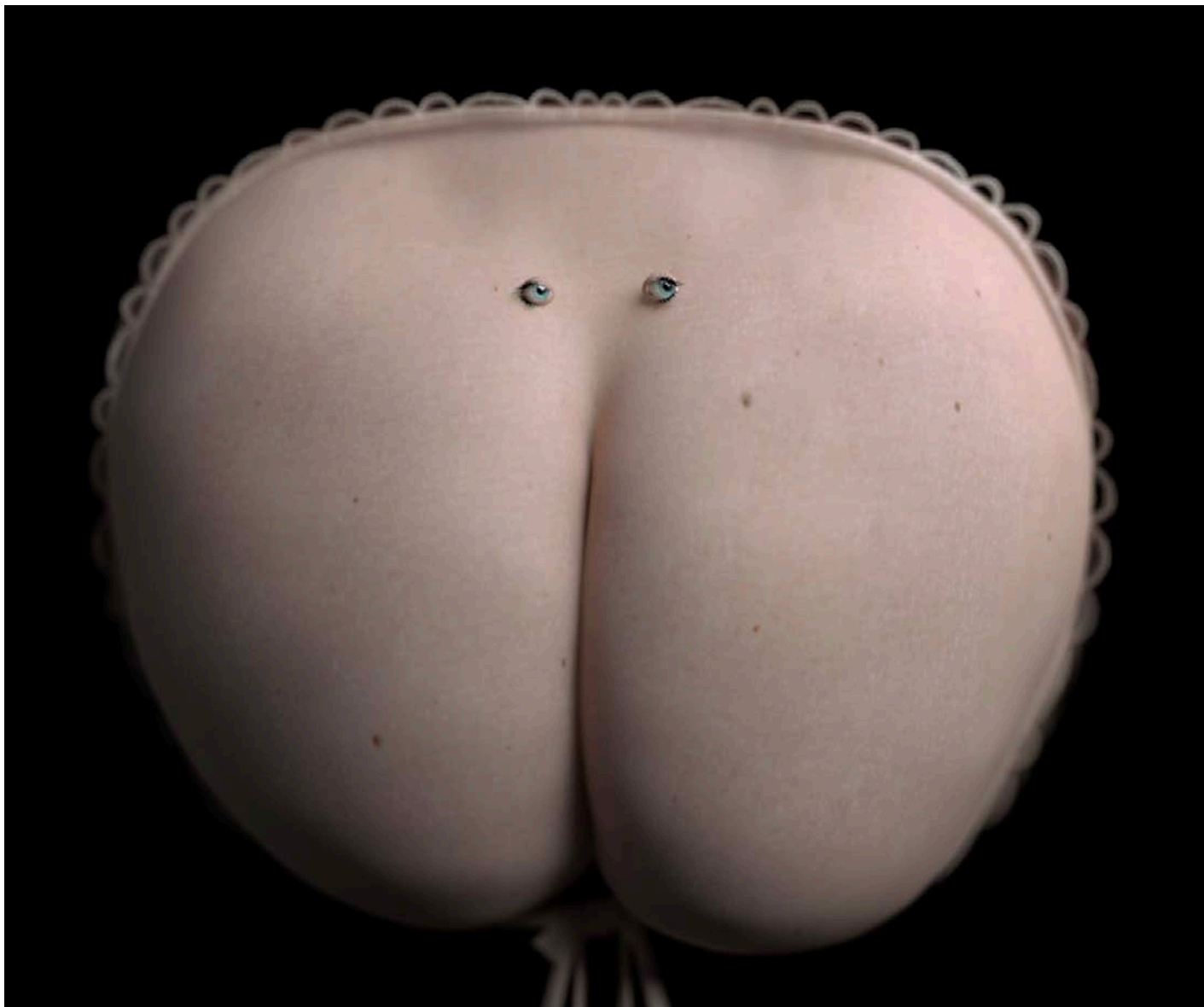
colour photography
(silicone)mounted on glass
ed. 5, 2/5

47 x 89 cm
18.5 x 35 inches

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**The Exquisite Corpse
Orchestra (tuba), 2010**

colour photography
(silicone)mounted on glass
ed. 5, 2/5

61,5 x 74,5 cm
24.2 x 29.3 inches

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**The Exquisite Corpse
Orchestra (piano), 2010**

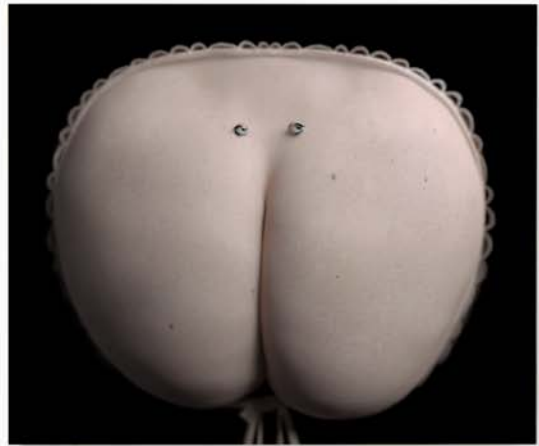
colour photography
(silicone)mounted on glass
ed. 5, 2/5

64 x 113,5 cm
25.2 x 44.68 inches

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**The Exquisite Corpse
Orchestra, 2010**

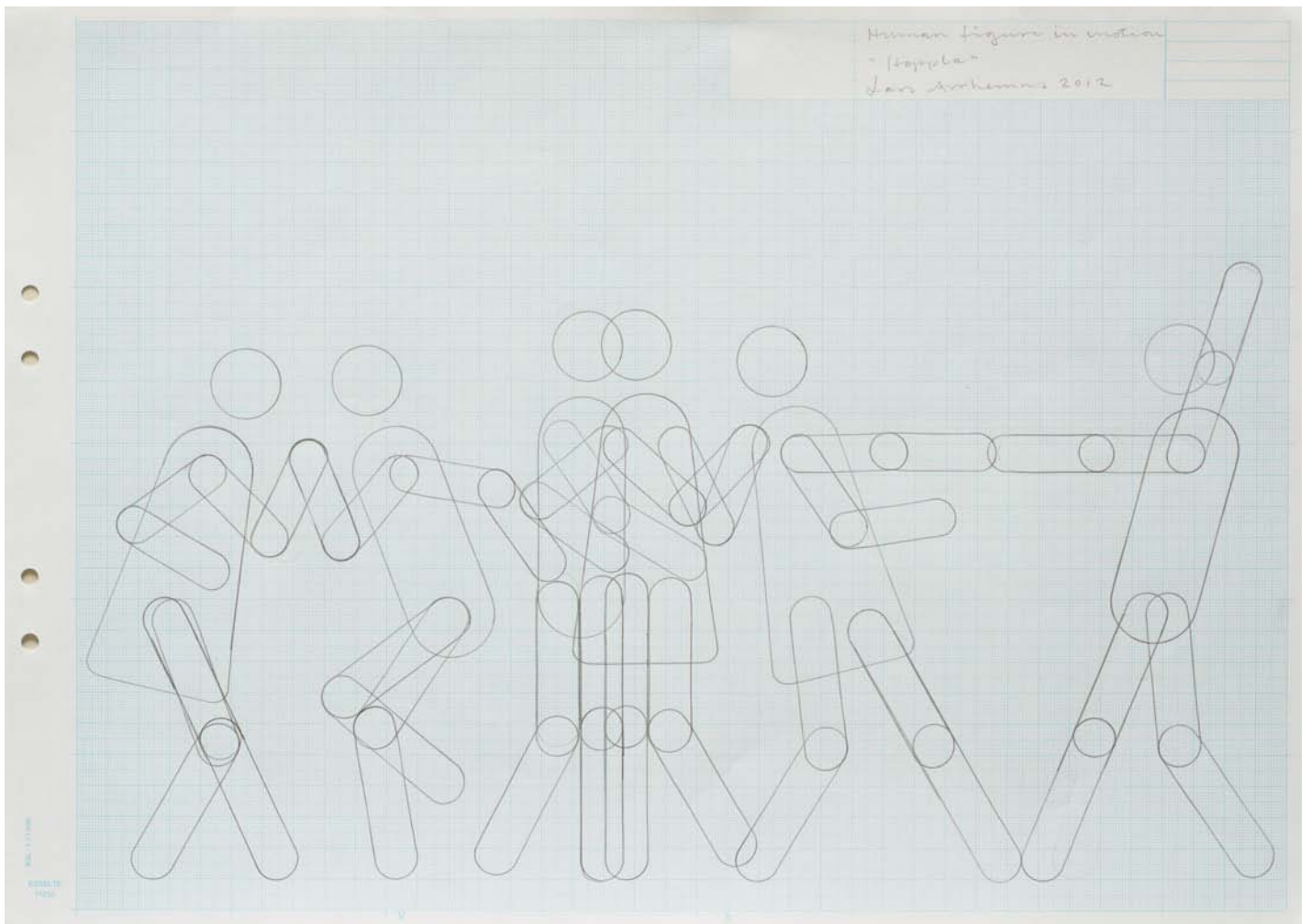
4 colour photographs
(silicone)mounted on glass
Ed. 5, each 2/5

195 x 170 cm
76.8 x 66.9 inches
6.4 x 5.6 feet

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**Human figure in motion
(Hoppla), 2012**

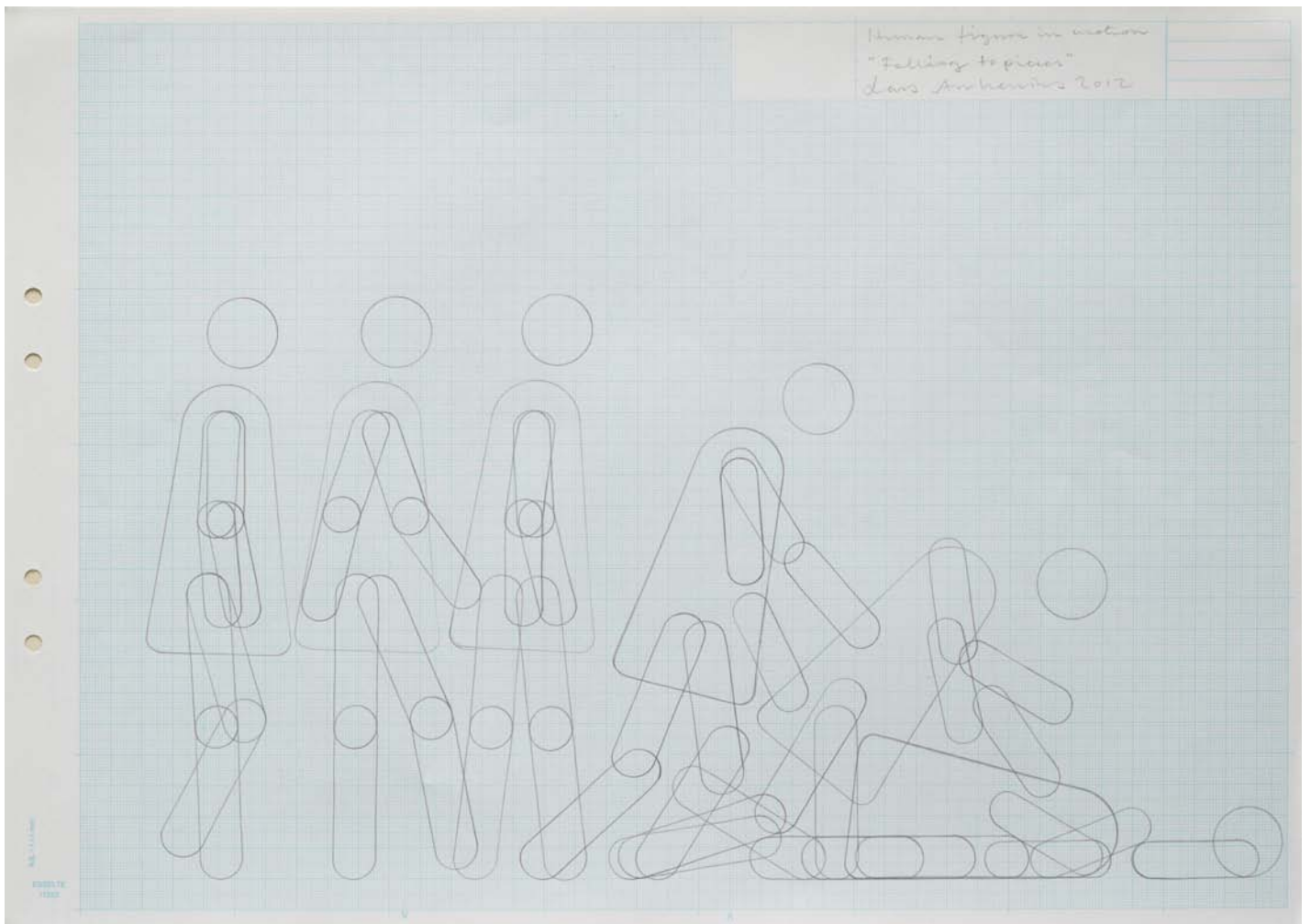
drawing on architects paper
framed 34 x 46 cm / 13.4 x 18.1
inches

29,7 x 42 cm
11.7 x 16.5 inches

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Human figure in motion
(Falling to pieces), 2012

drawing on architects paper
framed 34 x 46 cm / 13.4 x 18.1
inches

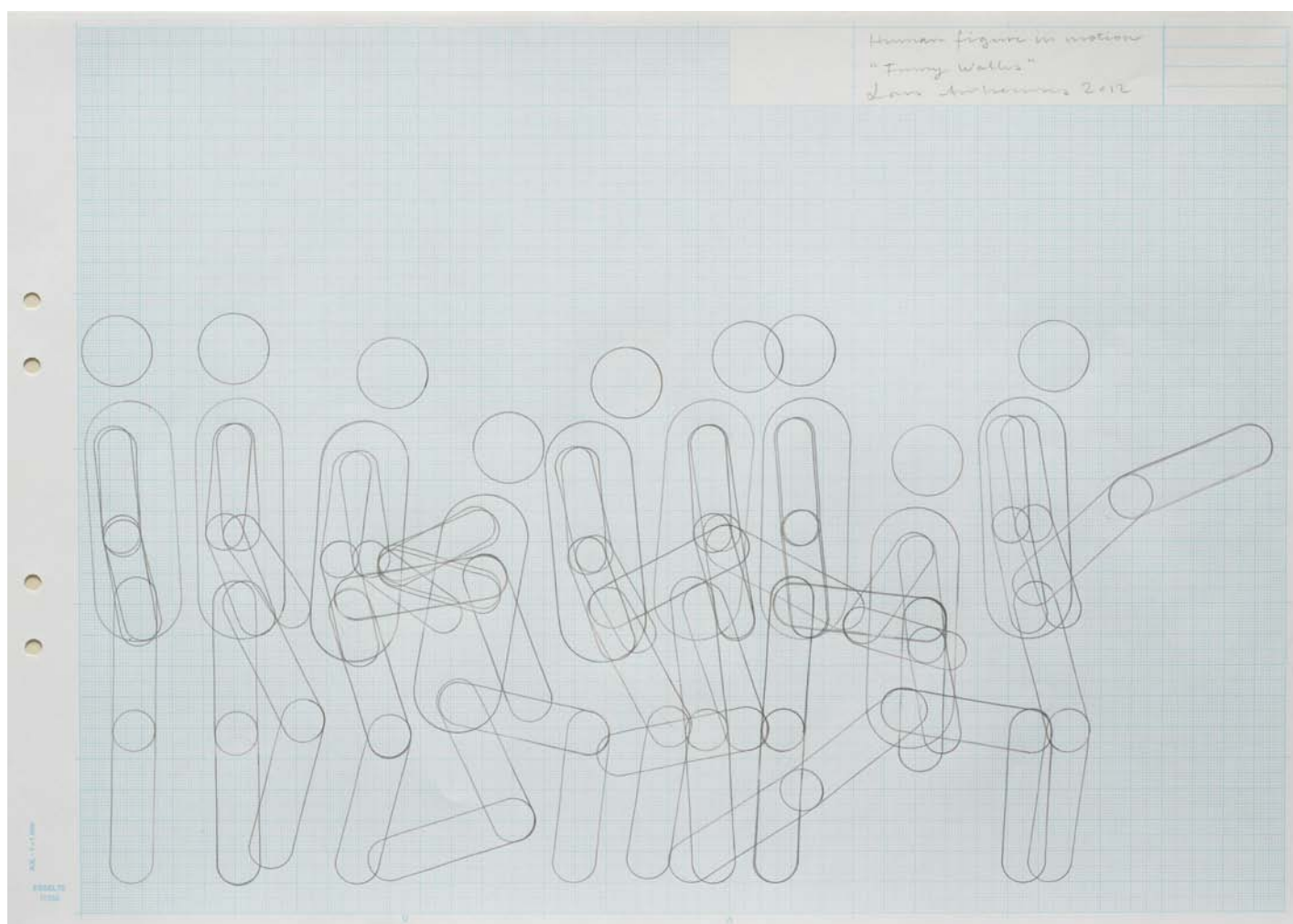
29,7 x 42 cm
11.7 x 16.5 inches

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**Human figure in motion (Funny
Walks), 2012**

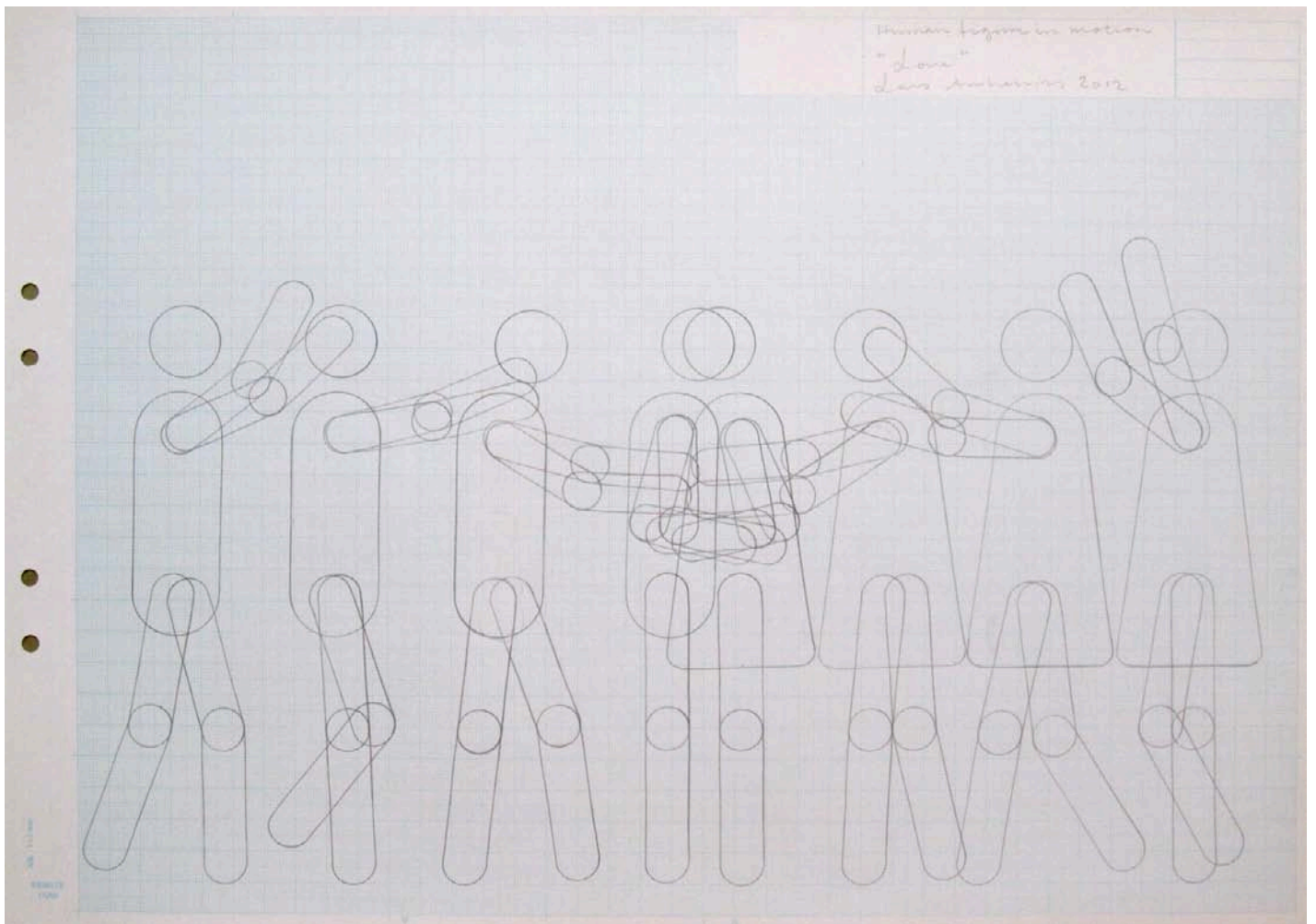
drawing on architects paper
framed 34 x 46 cm / 13.4 x 18.1
inches

29,7 x 42 cm
11.7 x 16.5 inches

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Human figure in motion
(Love), 2012

drawing on architects paper
framed 34 x 46 cm / 13.4 x 18.1
inches

29,7 x 42 cm
11.7 x 16.5 inches

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THE BIG STORE

THE BIG STORE

A SHORT ANIMATION BY
LARS ARRHENIUS &
JOHANNES MÜNTZING

SWEDISH FILM INSTITUTE
ANDREAS FOCK
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WWW.SFI.SE



SHOP TIL YOU DROP

Does anyone still remember a society built on a belief in ideas of production as the way forward? It seems like an eternity since Marx proclaimed that the value of a commodity was correlated to the time it took to produce it. The failed version of socialism, predominantly in the Soviet Union, was in many ways a turning-point for the historical relevance of production as a catalyst for human endeavour. Endeavour, an expression affixed to prospective, ambition and duty, is the etymological foundation of the word "work". Since Luther, work has been associated with the Protestant idea of work as vocation, a means for the human service to God. Luther proposed that man should remain in the profession he was born into, as it was God who had given man his profession and his place in the social hierarchy. Our allocated work was the cornerstone of the societal structure.

On 27 September 2001, a frightened and astonished world listened to the American president, a self-proclaimed standard-bearer to God, who made a speech to the nation that was broadcast live across the

globe. The gist of the speech was that the onus of vouchsafing for continued safety after the tragic events in New York and Washington DC on September 11 was not on the working people but on the consumers. The consumers were encouraged to be out and about, "Get down to Disney World in Florida" and "enjoy life, the way we want it to be enjoyed." In short, we should continue shopping.

It is clear that consumption has become a movement, both globally and locally, and thus bound up with collective moral expect-

tations. To choose not to consume is seen almost as ethically objectionable, similar to pursuing an anti-economic agenda, a progress-averse behaviour. A too modest consumption is seen as retrogressive and an inability to understand that the economic mechanisms are the road to success and the source of general welfare.

Today we are fed with consumption in terms of individual, free choice, which puts the moral responsibility on the individual, away from large systems of control and balance. We are primarily responsible and

we work in order to be able to consume, and consume in order to be able to work more. Everything that we desire – experiences, even time-saving products and services buy us a little more time so we can work a little more, and consume a little more.

For the last few years, the artists Lars Arrhenius and Johannes Müntzing have animated stories about people and how we live, consume, and die, with the focus on Homo Economicus, who fails to take con-

sumption works as a rite of passage – from one stage to another, creating an identity. We assume our identities by consuming; we buy things that affirm our self-image. You can read Arrhenius/Müntzing's film as a depiction of how we sink into passiveness and total self-absorption as the result of freedom of choice. We are exposed to a world of unlimited choice – you choose your food store, your letter format, your education, your children's clothes, your citizenship. Soon we will have little time for anything else than trying to

depicted like any other moment in the life of the consuming citizen, with kids playing computer games, shoplifters stealing clothes, and socialites air-kissing. The passive-making microcosm that is shopping is stripped down to its bare essentials and presented as an X-ray image. The transparent skeletons next to the empty shelves present the triumph of emptiness and the hollowed human possessive instinct.

The film demonstrates how we construct ourselves, our lives, our values and our relationships, through the things we

maximise the result of our consumption. The more options we have, the more time we have to spend on making choices. Our choices become less thought-out and we are more likely to be disappointed with our purchases as the supply increases. The more options we have, the more perfect we wish our lives to be. This leads to a state of general indecisiveness, an inability to experience satisfaction with one's choices, paired with a continuous sense of anxiety of not having done enough to achieve... well, happiness?

The Big Store, a spot-on Marx Brothers paraphrase, is, in its individually animated figures, reminiscent of one of the most famous fictitious worlds: the 3-D environment Second Life – an internet community of avatars, adfarms and grifters. Few of these concepts are known outside coffee-smelling computer rooms, but one has made the leap into public consciousness and that is the currency, Linden Dollars. The fact that it is possible, in this world, to buy Linden Dollars that you can use for financial transactions in the computer-generated world and then exchange back to regular currency is an ample demonstration of "the realism" of the other world. Shopping has been transformed to a place and process in its own right, regardless of the degree of actuality. Something that leaves us in a shattered reality where death is the only final consumption.

Devour everything, consume everything that has ever existed, without the option of refunds. The only thing in our lives that does not present us with an alternative.

/Robert Stainiski

Produced by Arrhenius/Müntzing
in cooperation with
Sveriges Television/Ulla Nilsson
supported by Swedish Film Institute
/Anna-Marie Sjöström Ferrelle, Film i
Skåne/Jacklin Strand, YLE/Sari Volanen

THE BIG STORE

The Big Store (En dag på
varuhuset), 2008

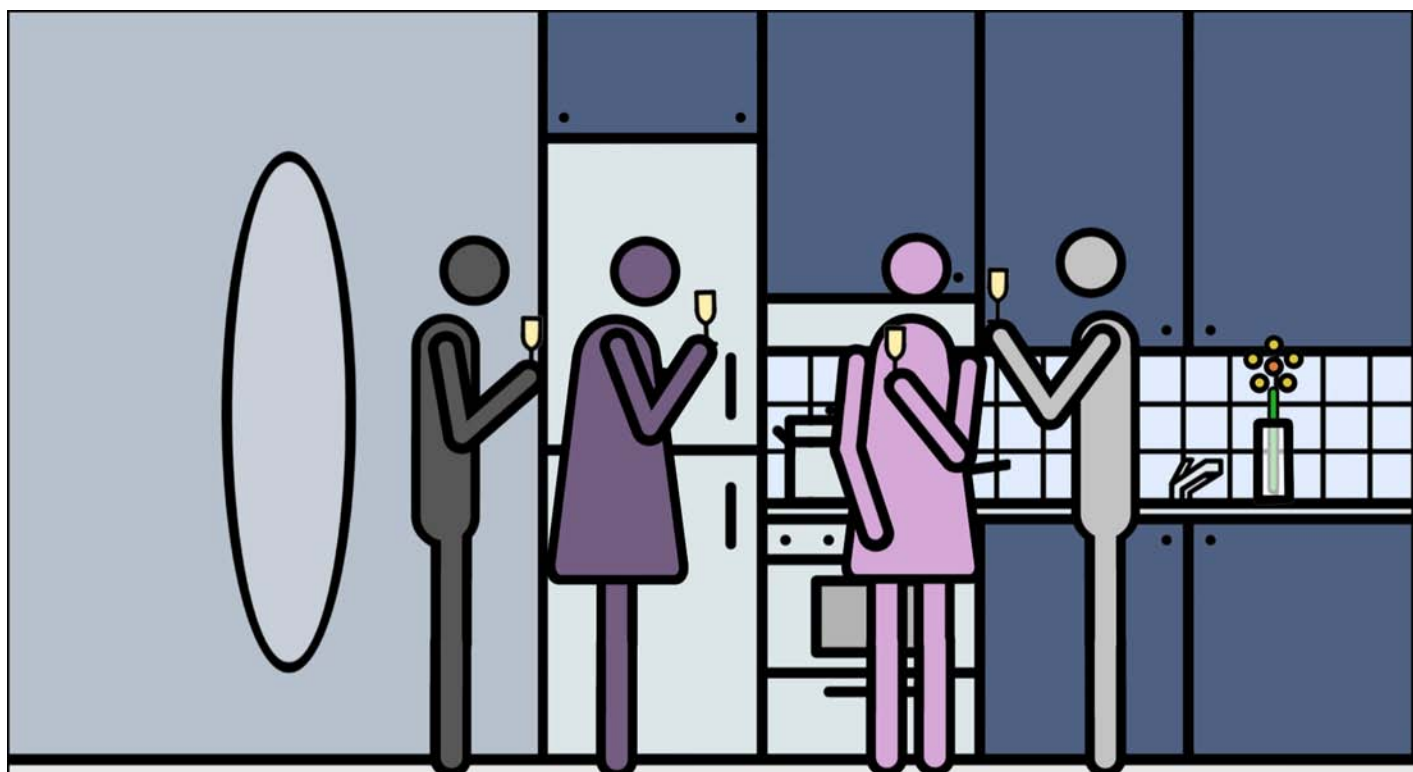
digital print on foil, with
cover
unlimited edition

23 x 32,5 cm
9.1 x 12.8 inches

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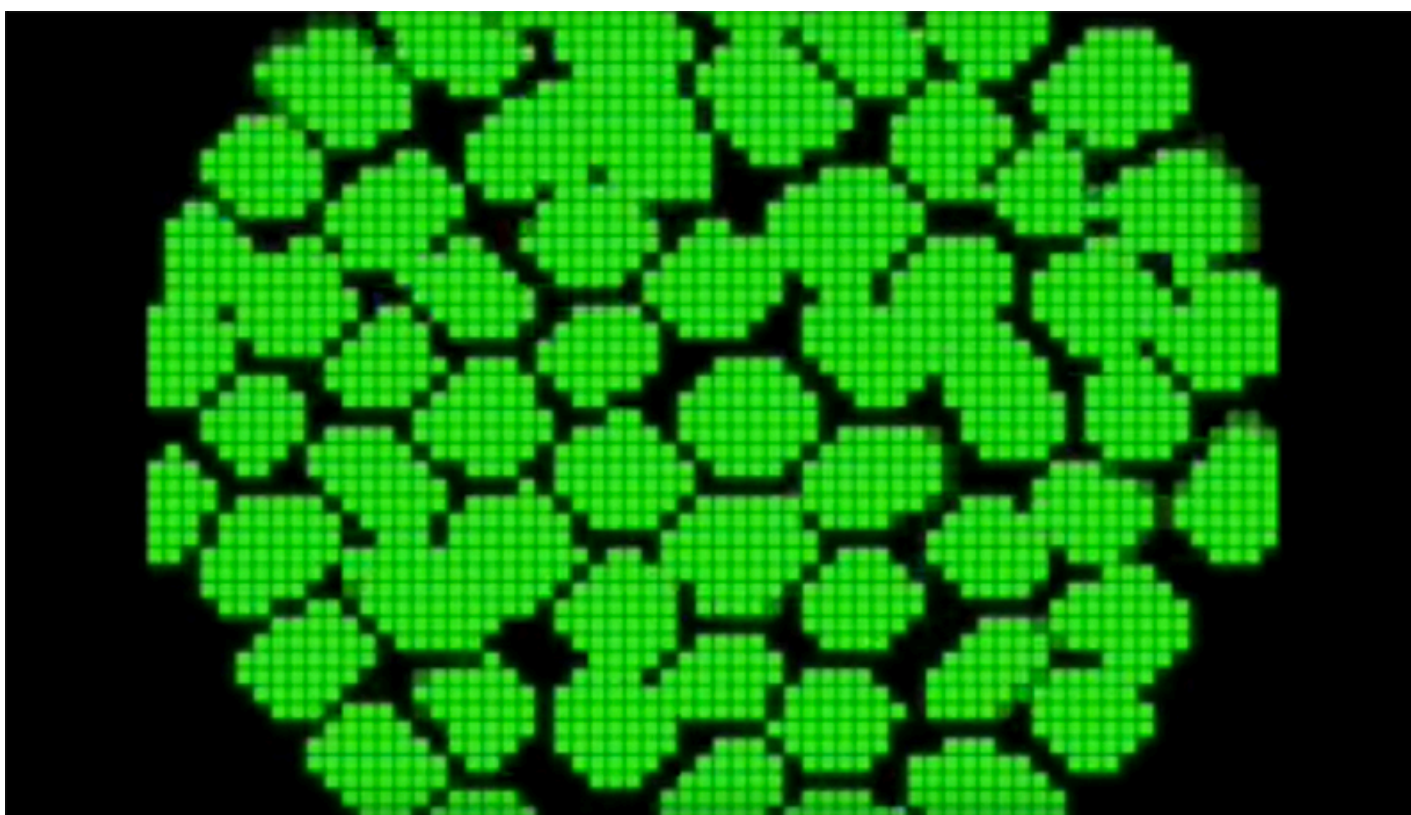
Habitat, 2006

animation, 8:30 min
DVD, ed. 5

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Murmurs of Earth, 2007

animation, 7:00 min
DVD, ed. 5, 3/5

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**The Big Store (En dag på
varuhuset), 2008**

animation, 8:15 min
DVD, ed. 3 + 1 AP, 3/3

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Society Theater
(Samhällsteater), 2015

video, 10:00 min
DVD, ed. 5, 2/5

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Richard Fauguet

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Untitled (Mexican), 2012

ceramic, glue

127 x 30 cm

50 x 11.8 inches

4.2 x 1 feet

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Richard Fauguet

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Untitled (Italian), 2012

ceramic, glue

102 x 25 cm

40.1 x 9.8 inches

3.3 x 0.8 feet

Taubert
Contemporary

Richard Fauguet

Lars Arrhenius & friends | A-Z · a memento

4 Jul - 29 Aug 2020



Untitled, 2012

ceramic, glue

93 x 40 cm

36.6 x 15.7 inches

3 x 1.3 feet

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Geissler & Sann

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Kai 0/1, 115, 2000-2001

c-print, passepartout

90 x 80 cm

framed 96,5 x 81,0 cm / 38.0 x

35.4 x 31.5 inches

31.9 inches

3.0 x 2.6 feet

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Geissler & Sann

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Zera, 79, 2000-2001

c-print, passepartout

90 x 80 cm

framed 96,5 x 81,0 cm / 38.0 x

35.4 x 31.5 inches

31.9 inches

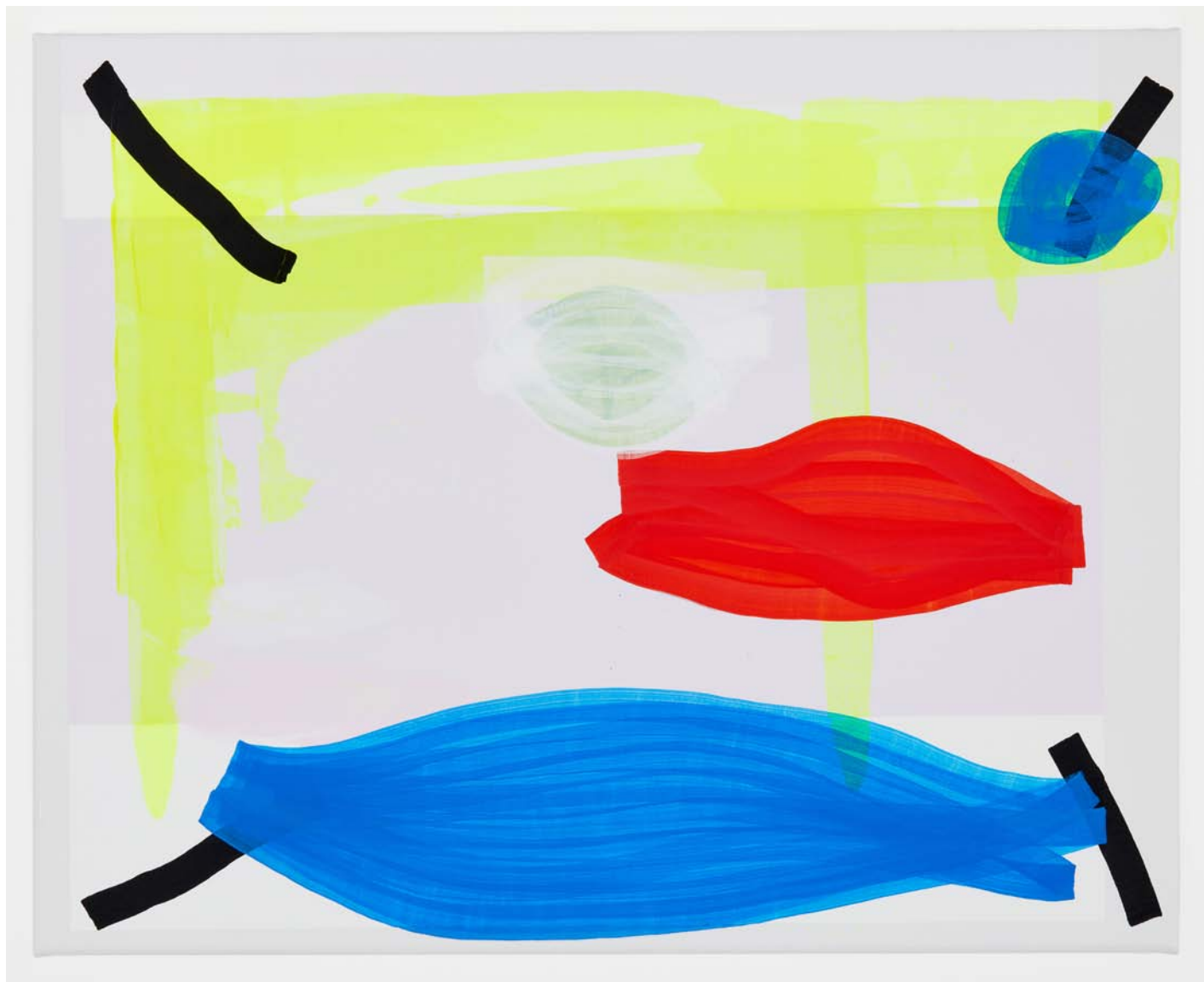
3.0 x 2.6 feet

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Joachim Grommek

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Untitled (ff-004), 2020

acrylic on cotton

40 x 50 cm

15.7 x 19.7 inches

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Julia Gruner

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**Lazy Painting (Venetian
Rose), 2018**

acrylic paint filled with bubble
wrap

87 x 140 x 32 cm

34.3 x 55.1 x 12.6 inch

2.9 x 4.6 x 1.0 feet

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Axel Lieber

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MKA 18.08.19, 2019

cardboard, wood
2-part

139 x 83 x 44 cm

54.7 x 32.7 x 17.3 inch

4.6 x 2.7 x 1.4 feet

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Contemporary

Axel Lieber

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Untitled, 2017

shirt, cutted

114 x 17 x 17 cm

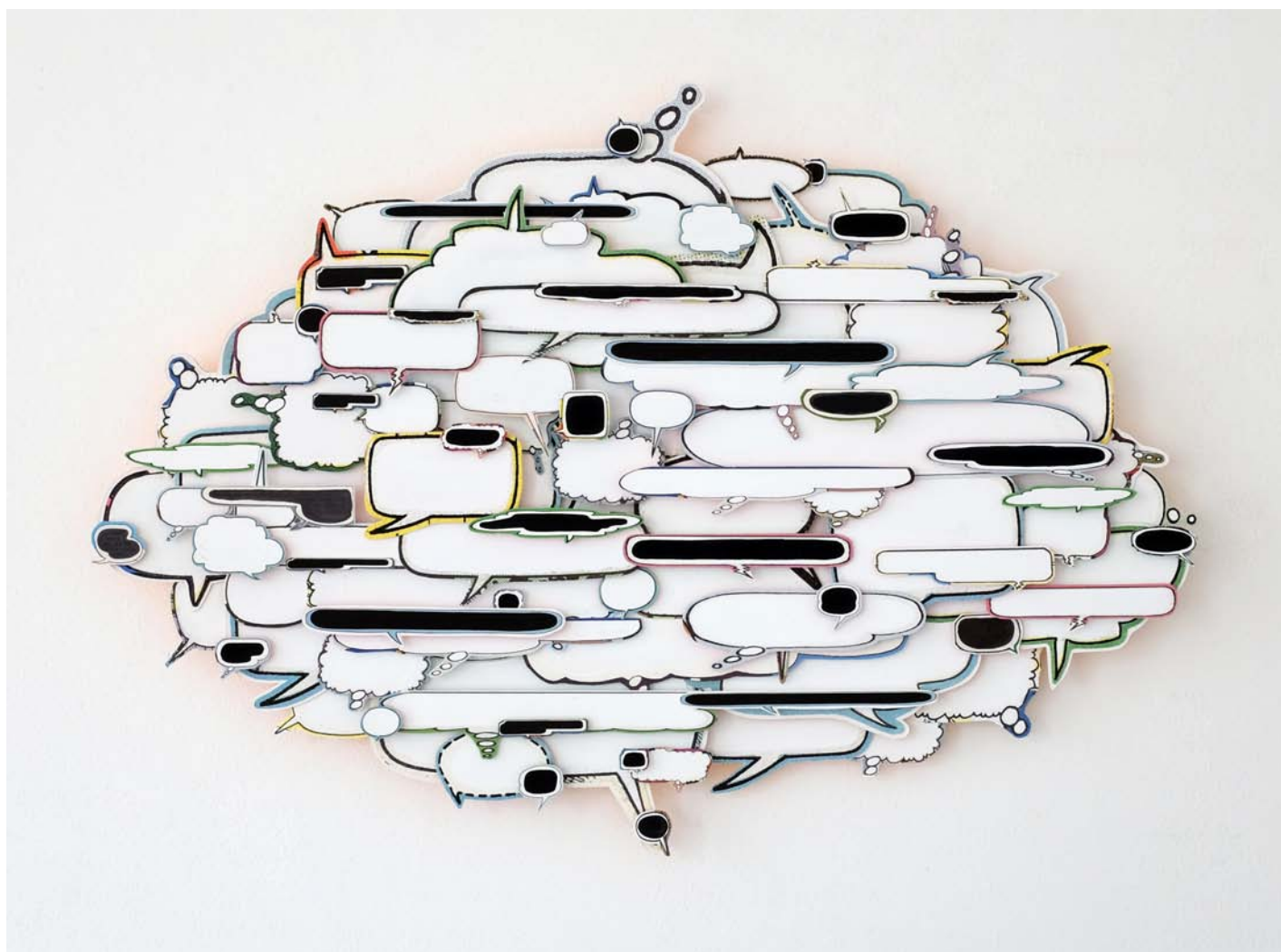
44.9 x 6.7 x 6.7 inch

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Axel Lieber

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Without words, 2020

Comics, fine art print, color,
permanent marker, Kappa

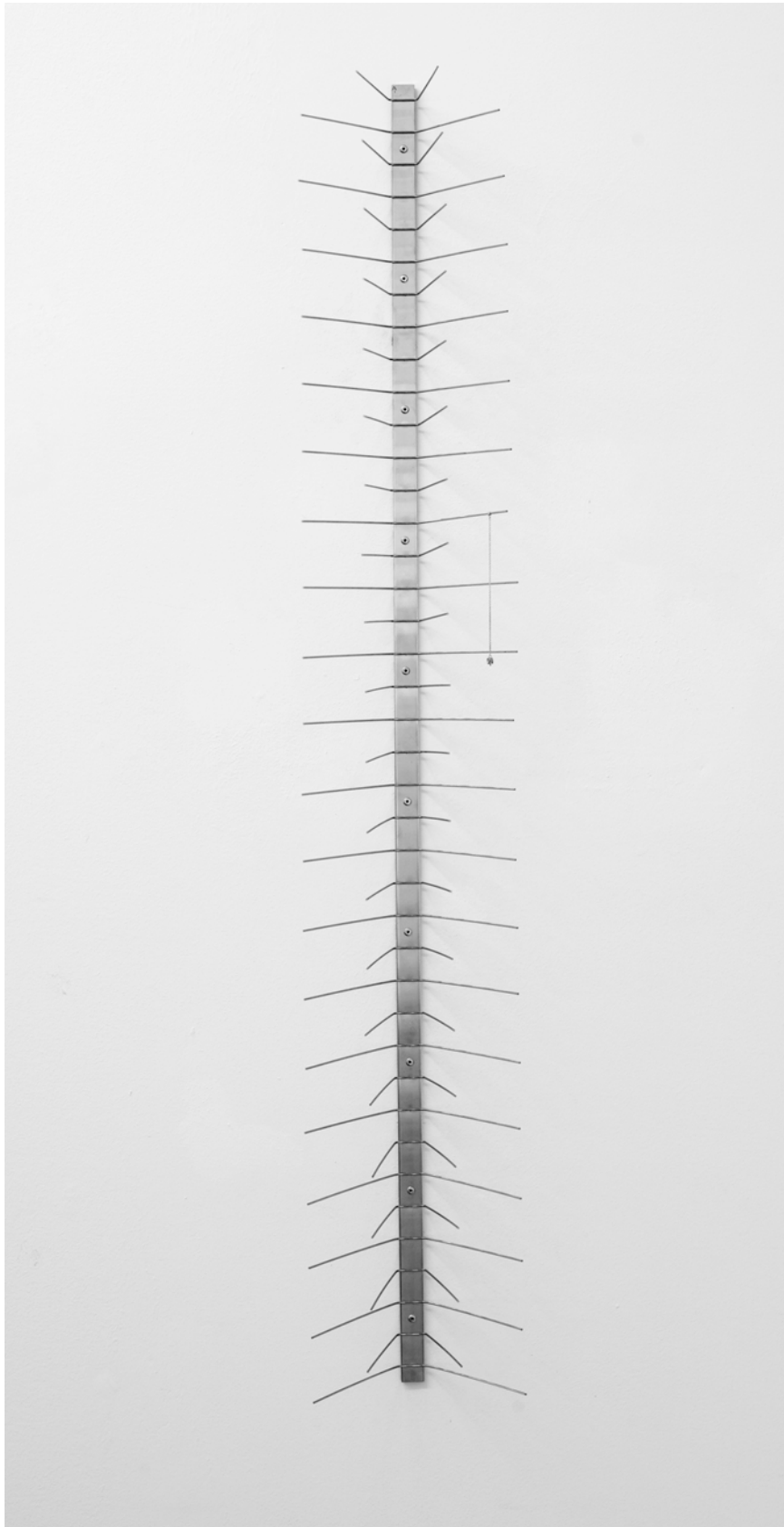
44 x 64 x 4 cm

17.3 x 25.2 x 1.6 inch

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Heike Mutter & Ulrich Genth

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Untitled, 2011

pigeon defense grid,
stainless steel, silver
ed. 3 + 1 AP, 1/3

100 x 15,5 x 10 cm
39.4 x 6.1 x 3.9 inch

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Beat Zoderer

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Horizontale Schlaufen, 2006
(Horizontal Loops)

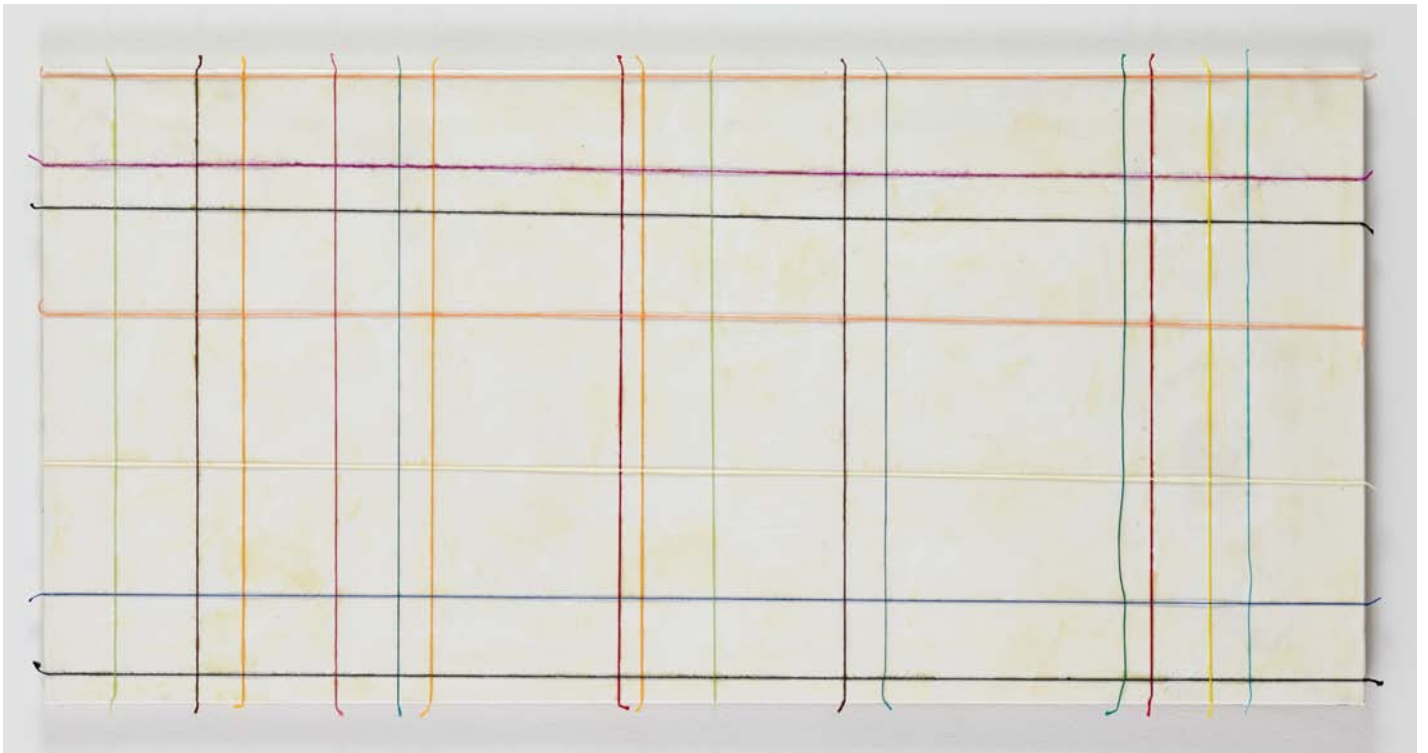
wool in woodglue on
metal sheet

64 x 50 cm
25.1 x 19.7 inches

Taubert
Contemporary

Beat Zoderer

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Bespannung, 1995
fragment of a wall
installation

wool with glue on canvas

60 x 125 cm
23.6 x 49.2 inches
2.0 x 4.1 feet