

SIMIAN



***Some of the Hole*, September 5th - October 17th, 2020**

Ghislaine Leung, Christian Vind, Michael Kennedy Costa, Falke Pisano, Signe Boe, Jacob Borges, K.R.M. Mooney, Thomas Locher, Violet Dennison, Marie Søndergaard Lolk, Bill Jenkins, Penny Slinger, Thomas Bo Østergaard, Lucia Elena Průša, Willy Ørskov

Cover image: Bill Jenkins, *Lid on Bowl*, 2010. Photo: Chris Cardinale
Center image: Photo: Colourbox.com

Some of the Hole

Some of the Hole seeks to draw coordinates between architecture, nature, body, mind and art; a mapping that explores notions of spaces, gaps and holes in their individual and collective states.

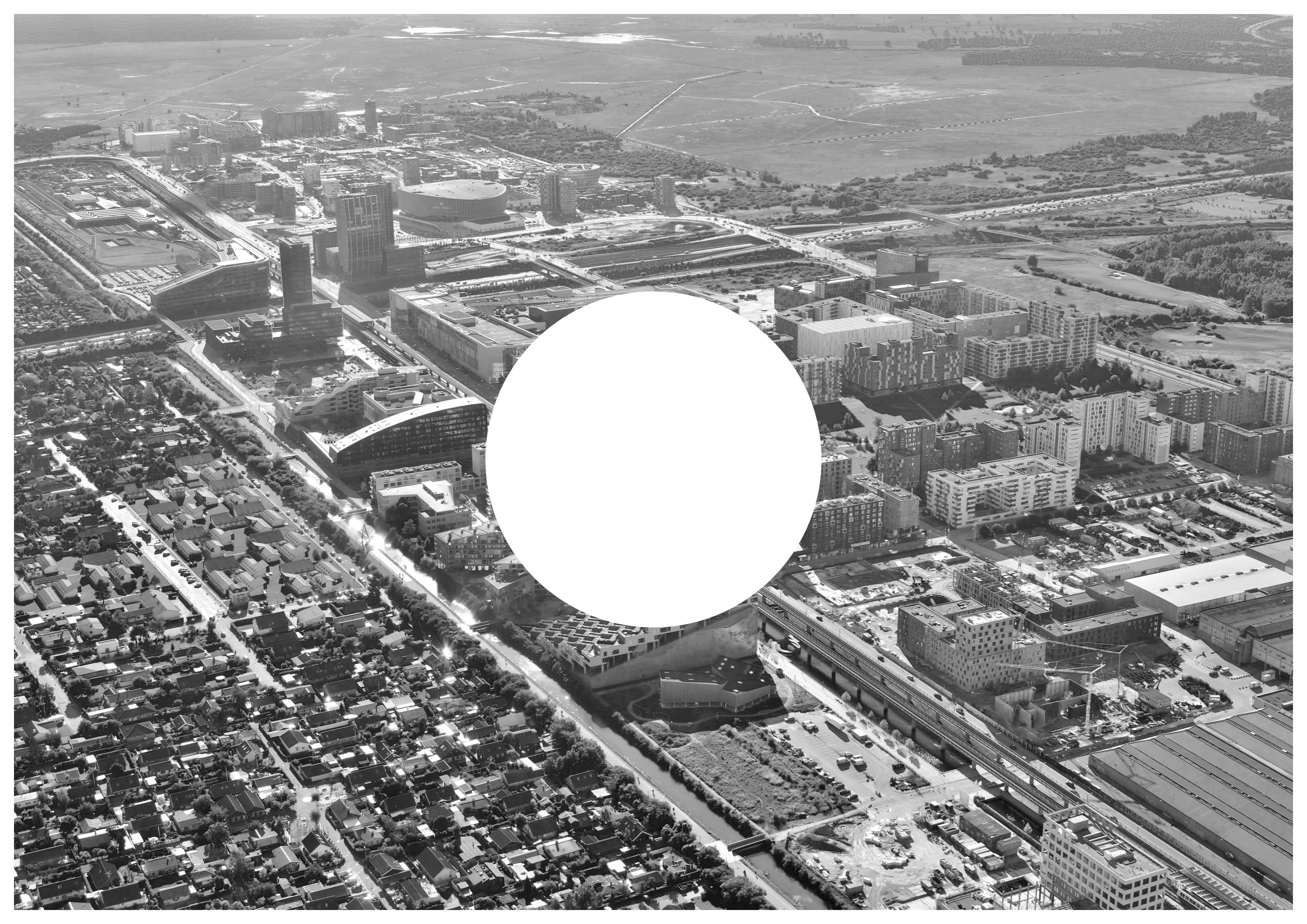
The exhibition presents a selection of artists working in an array of media from handcrafted and readymade to painting, drawing and text. The works are presented as autonomous objects, derived from personal and singular positions. Assembled as parts of a constructed setting, they align and expand into configurations of material and symbolic synergy.

Some of the Hole relates to the geographical surroundings of the exhibition space. In the recent past, Ørestad was a natural reserve in an outlying part of Copenhagen, which city planners turned into a metropolitan area over the course of just twenty years. The newly built city is characterized by large-scale modern architecture, traversed by sharp infrastructural lines. Corporate businesses, hotels, housing areas and one of the largest shopping malls in Scandinavia are surrounded by vacant lots and large expanses of grasslands and preserved nature. A *terrain vague*, a void with the potential to be filled, built upon and inhabited; Ørestad is an ongoing experiment in how to conceive an environment for future generations.

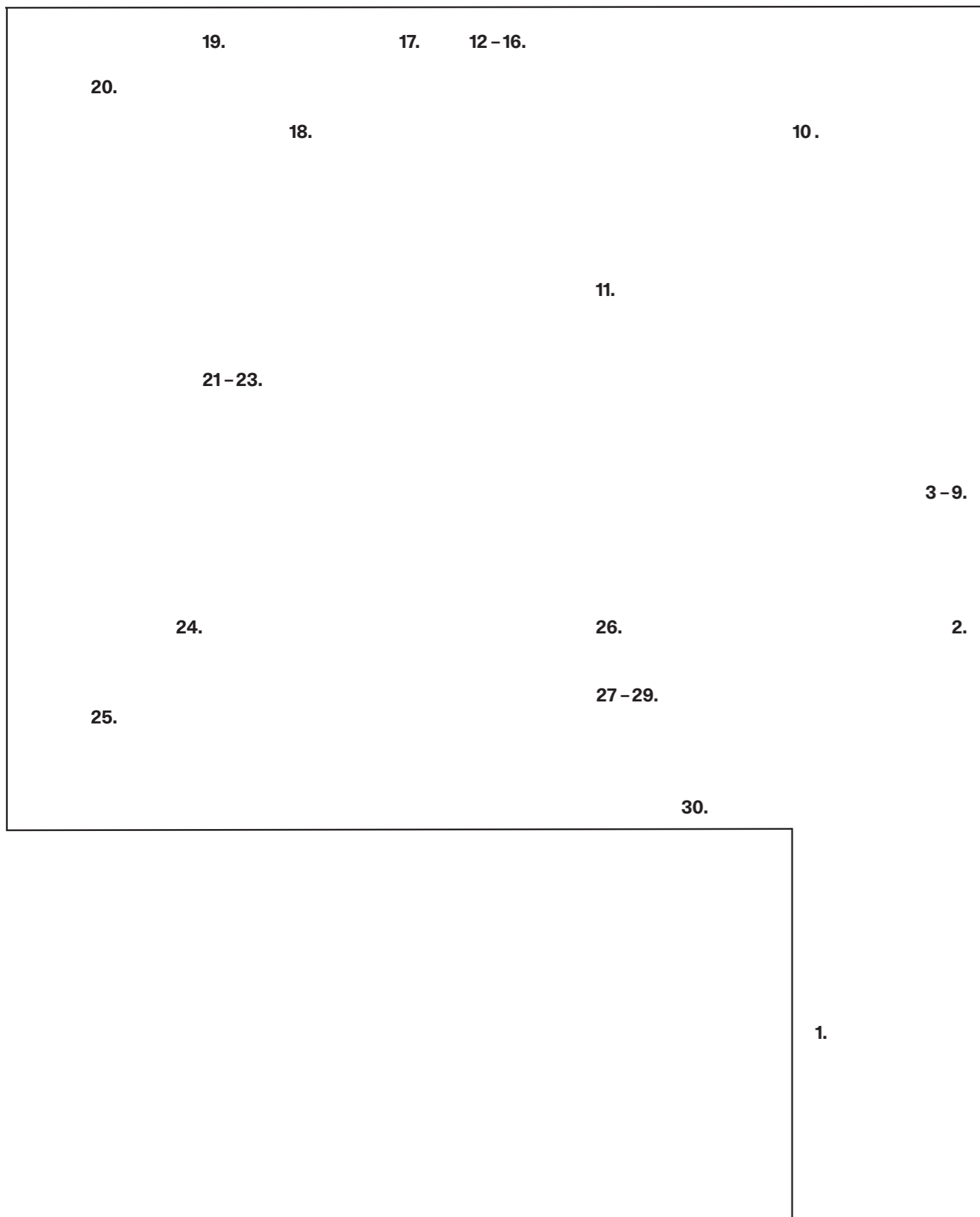
Psychoanalyst Jacques Lacan asserts that, metaphorically, architecture can be seen as a structure around an inner void, a *lack* as he calls it. The only function of this, is to present the void which it is built around. Like a vase, characterized by the space it encompasses. Art, as he perceives it, is the representation of the void itself, an imaginary transfiguration of something that is lacking in us all. That which is placed inside the architectural frame as fleeting content. This symbiotic construction of changing desires and unknown wants, never to be wholly filled, leaves us in search of an ungraspable object, the shape of the hole.

When the Surrealists examined the relationship between dream and reality, they considered architecture to be a representation of reality and the boundaries of both the external and internal world. Within this construct, the spirit can roam free in a dreamlike manner, able to challenge confining frameworks and find new outlets. An unrestricted type of *worldbuilding*, where new territories, landscapes and constructions unfold and reveal themselves. As a place of inception, from where elusive ideas can emerge and bind themselves in material form as works of art.

Some of the Hole is a communal site, an interface that intends to question the spaces and holes in and between things that can't be directly addressed, though present in their intrinsic absence.



Some of the Hole, exhibition overview



- 1. Jacob Borges**
Within a sometimes turgid and repetitive narrative, there are gems such as this, 2018. Kayak, water pump
- 2. Thomas Bo Østergaard**
Rekreativt landskab, 2016. Steel, paint, foam, fabric, model tree, burn mark, urine stain
- 3. Michael Kennedy Costa**
Visitor, 2018. Acrylic, paper, linen, wood
- 4. Michael Kennedy Costa**
Bath, 2019. Colored pencil, paper
- 5. Michael Kennedy Costa**
Untitled, 2019. Colored pencil, paper
- 6. Michael Kennedy Costa**
proposal, 2018. Ink, paper
- 7. Michael Kennedy Costa**
After Image, 2019. Colored pencil, paper
- 8. Michael Kennedy Costa**
ideal, 2018. Ink, paper
- 9. Michael Kennedy Costa**
Variant, 2019. Colored pencil, paper
- 10. Signe Boe**
Turn to the sun, 2020. Elm. Reproductions of traditional Shaker boxes
- 11. Falke Pisano**
Changing perspectives, from *The Value in Mathematics*, 2015. Wood, paint, thread
- 12. Christian Vind**
Som en linje med et hængende punkt, 2014 – 2018. Iron, plastic
- 13. Christian Vind**
Intermental partikel, 2018. Cardboard, newspaper
- 14. Christian Vind**
Nullets oprindelse, 2018. Cardboard, clay, paper
- 15. Christian Vind**
Muligvis tre givne punkter, 2018. Cardboard, Folex film, gouache, paint marker
- 16. Christian Vind**
2020, 2020. Cardboard, paper
- 17. Thomas Locher**
I believe that if we had wanted it, you would have come, assuming that you were agreeable from Ontological models, 1995. Chair, engraving
- 18. Penny Slinger**
Pearl of Wisdom, 1973. Wax life cast, pearlized paint, imitation pearl
- 19. Violet Dennison**
Pipe Re-Route, 2017. Pipes, water, soap
- 20. Ghislaine Leung**
Company, 2019. Two gift wrapped model offices, edition 7 of 10
- 21. Willy Ørskov**
Søjle med snor, undated (1967 – 1985). Inflatable nylon coated rubber
- 22. Willy Ørskov**
Bro, undated (1967 – 1985). Inflatable nylon coated rubber
- 23. Willy Ørskov**
Søjle, undated (1967 – 1985). Inflatable nylon coated rubber
- 24. K.R.M. Mooney**
I (cu iv), 2019. Copper, neodymium, steel
- 25. Lucia Elena Průša**
Cycle, 2018. Aluminium, steel, rubber, plastic, UV-print
- 26. Bill Jenkins**
Lid on Bowl, 2010. Paper mache, glass bowl
- 27. Thomas Locher**
I know that what I'm saying is right, so I don't understand why you think that it's wrong from Ontological models, 1995. Chair, engraving
- 28. Thomas Locher**
I know that what I'm saying is wrong, yet I think it could be right from Ontological models, 1995. Chair, engraving
- 29. Thomas Locher**
I know that what I'm saying is right, yet I think it could be wrong from Ontological models, 1995. Chair, engraving
- 30. Marie Søndergaard Lolk**
Untitled, 2019. Acrylic, glue, tape, silk paper

The exhibition is supported by Danish Arts Foundation, 15. Juni Fonden, Amager Vest Lokal Udvalg, The Obel Family Foundation, Ørestad City Grundejerforening, Augustinus Foundation.

Thank you: Anne Rask Vendelbjerg, Susanne Raben Rasmussen, Wrong Studio: Andreas Arnild Peitersen, Jess Andersen and Cecilie Askov, Gry Kjærulf, Brian Ravnholt Jepsen, Marianne Kølle, Rasmus Graversen, Oskar Sølvsten, Jeppe Westrup, Wonderful Copenhagen: Elaheh Peyman Granov and Mette Seneca Jensen, Stig Thorsteinsson, Angela Ma Jixiang Adeix, Ulrik Staal Dinesen, Svend Arne Rasmussen, Nis Eik, Ane Trolle, Julie Behaegel, Frederikke Dalum, Benedicte Gui De Thurah Huang, Kirstine Aarkrog, Okan Yildirim, Mads Lindberg, Magnus Clausen, Paola Paleari, Jacob Birch, Jens Ivar Kjetså, Tue Ebert, Kristian Jørgensen, Mathias Sæderup, Lukas Danys, Miglė Vyčínaitė, Kim Lauridsen, Vilhjalmur Hilmar Bak Pedersen, Phillip von Platen.

Works courtesy of: 10. C.C.C. Gallery, 11. Ellen de Bruijne Projects, 13 – 14. Danish Arts Foundation/Brønshøj Sognehus, 15. Karen Bennicke, Peder Rasmussen, 17. Galerie Reinhard Hauff, 18. Blum & Poe, 19. Jan Kaps, 20. Essex Street, 21 – 23. Sorø Kunstmuseum, 24. Altman Siegel, 27 – 29. Galerie Reinhard Hauff, 30. Galleri Susanne Ottesen. Otherwise, works courtesy of the artists.

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Denmark (DK)**

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