

**Jesper List Thomsen**  
***FREEEee***  
**in collaboration with Hot Wheels Athens**

Notes on the works in the exhibition:

An onion and a bell are placed next to one another on a white tabletop. The table has been interfered with through acts of reduction. Each of these interventions are named in a language that fictionalises the impact of these actions. The table is from Ikea and is called MELLTORP.

Medium sized paintings trace the length of the human digestive tract in red permanent marker. White enamel is used to erase these lines, only for them to be drawn again in a similar manner. At times, clear PVC is stretched across an entire canvas, like a skin that stops or conceals a process. In dark purple acrylic paint two marks are made at the approximate size of an anus and a mouth.

A Mi Body Composition Scale 2 is hanging in a pictorial manner. It has been activated with four AAA batteries and holds the data of a median male.

*FREEEee* is a text that runs over 32 pages. Part folksong part lecture, it probes the parameters of corporeal and intellectual deliberation, of essayistic logic and poetic neglect, via a series of encounters with current and deceased thinkers.

Large scale paintings feature the numbers 1 2 3 4 5 6 7 8 9, an onion, some indexical language, and acrylic paint on white PVC.

A photo taken from the grey painted MDF step leading into the exhibition space, as you cross the radiator that runs below the windows facing the street, is stuck directly onto the gallery's wall.

One medium sized painting was photographed from just above the painting's upper edge, at a slight angle. Its image is mounted in oak frames.

Two box-fresh MELLTORPS are in the exhibition, but not claimed as works. They are proof of the emptying out and stripping down of social imagination, of bodily dimensions and of life. They are clearly fascist in nature.

*FREEEee* is Jesper List Thomsen's first solo presentation in Germany. The exhibition brings a body of work to a close that has been researched, rehearsed and made public between 2019 and 2020 at Hot Wheels Athens, South London Gallery and Parhesiades, London. Alongside and in parallel List Thomsen has been writing and editing the text *FREEEee* under the auspices of l'Esprit de l'Escalier. It's publication coincides with the exhibition at BRAUNSFELDER.

The exhibition is generously supported by the The Danish Arts Foundation.

**Jesper List Thomsen**

b. 1978, Denmark

Lives and works in London, UK and Turin, Italy

**Education**

2005—2007 MFA, The Royal College of Art

2001—2004 BA with Honors (Photography), The University Of Brighton

**Selected exhibitions and performances**

2021

*FREEEee*, BRAUNSFELDER, Cologne, DE (solo); *Facing the Crowd: On and Around Lecture Performance*, curated by Ory Dessau, West Museumkwartier Den Haag, NL

2020

*Jenna Bliss, Hélène Fauquet, Jesper List Thomsen, Margherita Raso: A collaborative project hosted by Fanta-MLN, Milan with an intervention by Hans-Christian Lotz and a text by Jason Hirata*, Fanta-MLN, Milan, IT; *Parrhesiades: Volume 1*, Radio Athenes, Athens, GR; *Art-O-Rama: The Immaterial Salon*, Marseille, FR

2019

*Standard Count*, Hot Wheels Athens, Athens, GR (solo); *Løbende Kontakt*, Kunstscenen.xyz, Copenhagen, DK (duo w/ Marie Lund); *Collection as an Automaton*, curated by Elpida Karaba, The American College, Athens, GR; *FROM TACITURN TO BUFF*, Parrhesiades/South London Gallery, London, UK (solo); *BASE BASE etc.*, Hot Wheels Projects, Athens, GR (solo); *A Talk in Two Parts with Painting*, curated by Elodie Evers, Grüner Salon, Volksbühne, Berlin, DE; *BASE BASE*, Material Art Fair, Mexico City, MX

2018

*BASE BASE*, Gasworks, London, UK; *A table made again for the first time*, Bureau des Réalités, Brussels, BE; *Making Oddkin*, curated by Nadja Argyropoulou, Nisyros, GR; *The body, the body, the tongue*, Reading International, Reading, UK (solo); *Speak Through You*, Hot Wheels Projects, Athens, GR

2017

*SUPERSTRUCTURE* a collaboration between David Raymond Conroy, Ghislaine Leung, Cally Spooner, Jesper List Thomsen, Reading International, Reading, UK; *Social Body Event*, Serpentine Gallery, London, UK; *Hollis and Money*, ICA, London, UK; *Hollis and Money*, Künstlerhaus Stuttgart, Stuttgart, DE; *Hand and Mind*, curated by Vanessa Boni, Grand Union, Birmingham, UK

2015

*The boys the girls and the political*, curated by Hana Norali and Lynton Talbot, Lisson Gallery, London, UK; *One Hour Exhibition*, South London Gallery, London, UK (w/ Marie Lund and Chosil Kil); *Loosely Bound*, MATERIAL, MOCA, Los Angeles, USA

**Selected publications**

*FREEEee*, L'Esprit de l'Escalier, London/Helsinki, 2021 (monograph); *Intertitles*, edited by Jess Chandler, Aimee Selby, Hana Noorali, Lynton Talbot, Prototype Publishing, London, 2021; *Parrhesiades: Volume 1*, Parrhesiades, London, 2020; *Transparent Things*, edited by Natasha Hoare, Goldsmiths CCA, London, 2020; *BASE BASE*, Juan de la Cosa/John of the Thing, Mexico City/London, 2018 (monograph); *Marie Lund: SCOUT*, MIDI/Mousse, Milan, 2017; *MATERIAL*, issue 4, edited by Kim Schoen and Ginny Cook, Los Angeles, 2015; *Cadavere Quotidiano*, edited by Francesco Pedraglio and Paul Becker, Project X Foundation, Los Angeles, 2014; *Notes and Projects*, edited by Gil Leung, VERSUCH, London, 2011