

Michala Paludan
Open Shut Them
October 7th – November 3rd, 2022



“The most famous hand in the history of economic ideas can’t be seen. This is because it’s invisible. It is invisible because it doesn’t exist. This hand is the economist and philosopher Adam Smith’s image of the mythic invisible hand of the self-regulating market. A metaphor turned economic dictum that stubbornly persists no matter how many times its flat-out inaccuracy has been picked apart. The line held sacred by conservatives, libertarians and right leaning economic apostles appears in the second chapter of Book II of Smith’s *An Inquiry into the Nature and Causes of the Wealth of Nations*, or simply *The Wealth of Nations*. The invisible one aside, the word hand appears over one hundred and fifty other times in capitalism’s bible. The first time the hand enters the stage is in the very first chapter of Book One “Of the Division of Labor.”¹ There Smith describes the sheer number of hands working together, yet separately on each individuated task required to produce just one pin. Smith, like the other great classical economists, wanted to understand the seemingly alchemical process whereby the organization of work created economic value. To do this he simply counted the hands, on the hunt for what economists today call *productivity*. The technical definition being the rate of output per unit of input, what likely seems like common sense today: the ratio between what a business produces to sell and the costs of materials and labor that make production happen. The actual protagonist of Adam Smith’s revelatory labor theory of value was a very visible hand for all to see.”

Excerpt from *Counting Hands: an incomplete account of working images* by Ryan S. Jeffery



Michala Paludan. *Open Shut Them.* 2022.
(Installation view)



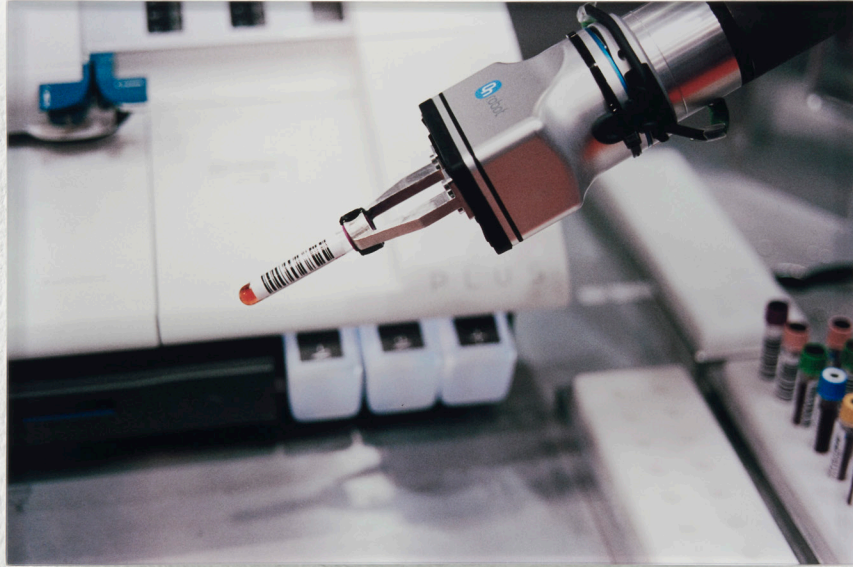
Michala Paludan. *Open Shut Them*. 2022.
(Installation view)



Michala Paludan. *The Unposed (EoAT I)*, 2022.
C-print / Diasec. 16×24 cm



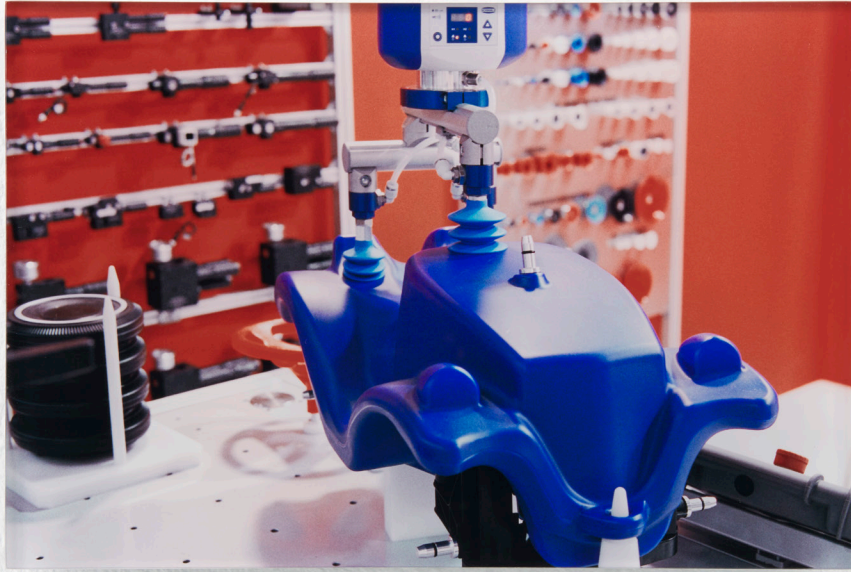
Michala Paludan. *The Unposed (EoAT II)*, 2022.
C-print / Diasec. 16×24 cm



Michala Paludan. *The Unposed (EoAT III)*, 2022.
C-print / Diasec. 16×24 cm



Michala Paludan. *The Unposed (EoAT IV)*, 2022.
C-print / Diasec. 16×24 cm





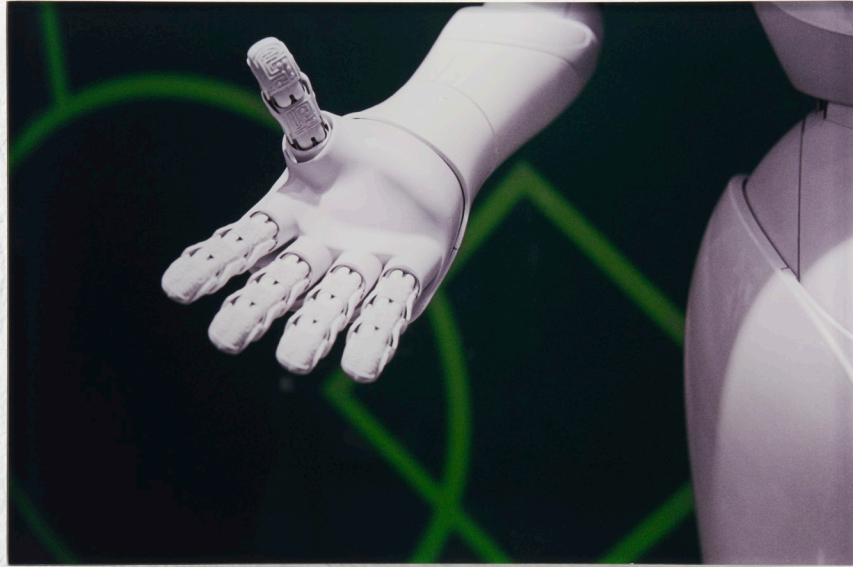
Michala Paludan. *Open Shut Them*, 2022.
(Installation view)



Michala Paludan. *Open Shut Them*. 2022.
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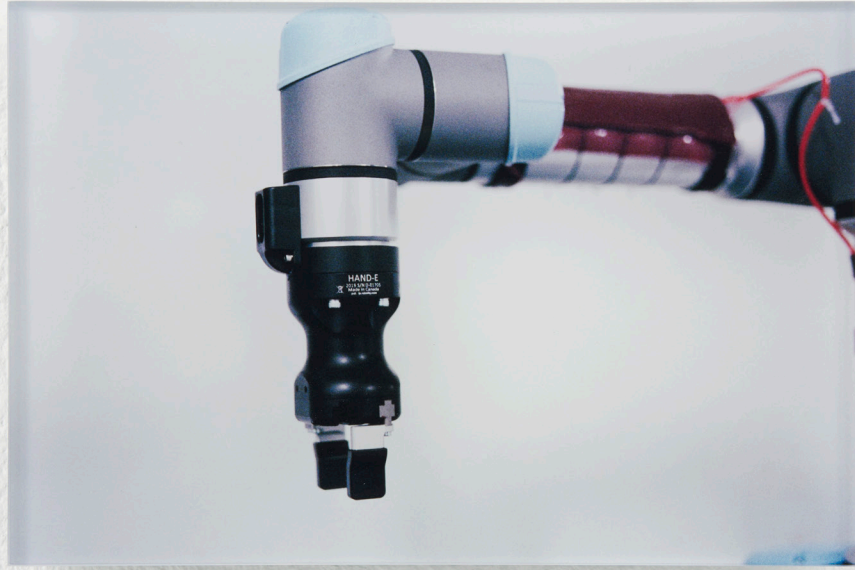




Michala Paludan. *The Unposed (EoAT VII)*, 2022.
C-print / Diasec. 16×24 cm



Michala Paludan. *The Unposed (EoAT VIII)*, 2022.
C-print / Diasec. 16×24 cm

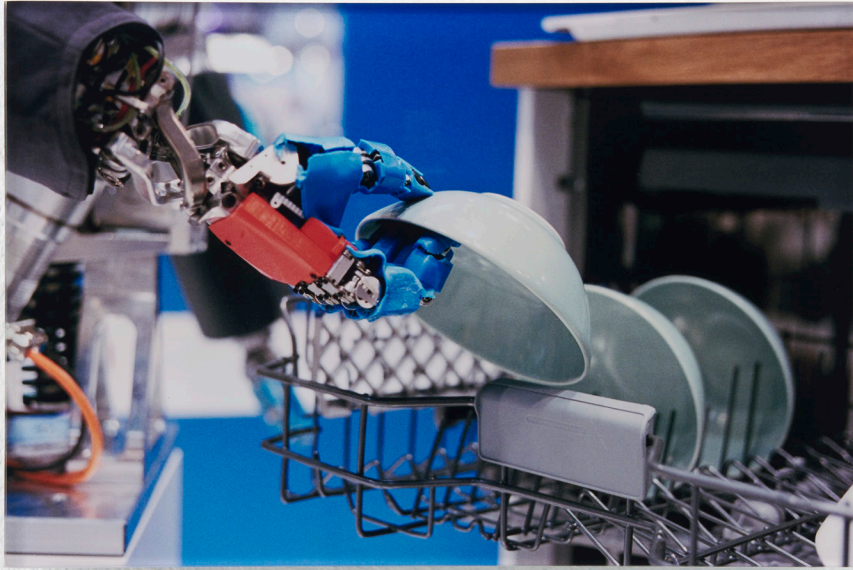


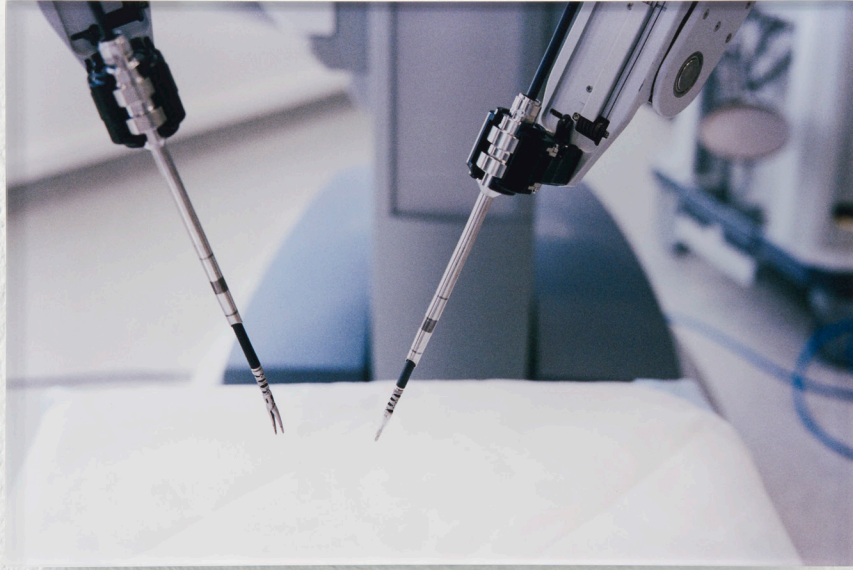


Michala Paludan. *The Unposed (EoAT X)*, 2022.
C-print / Diasec. 16×24 cm



Michala Paludan. *The Unposed (EoAT XI)*, 2022.
C-print / Diasec. 16×24 cm





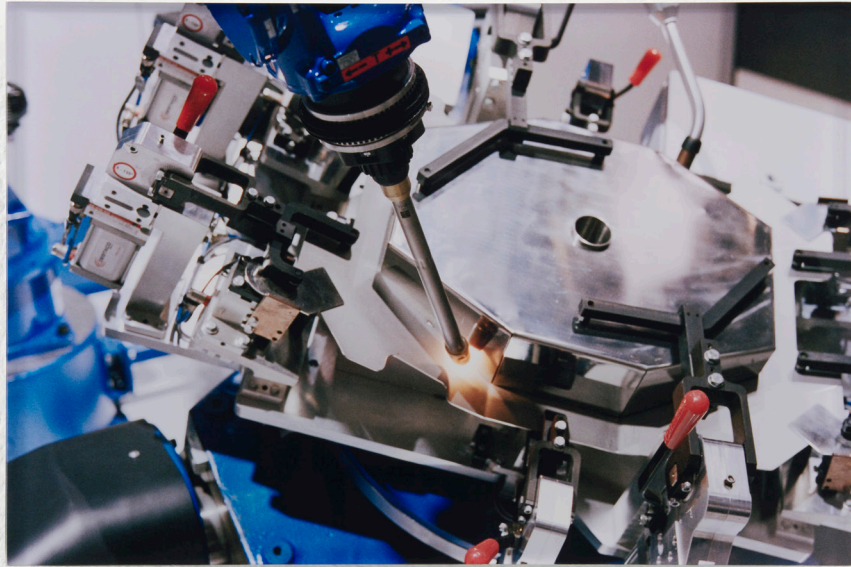
Michala Paludan. *The Unposed (EoAT XIII)*, 2022.
C-print / Diasec. 16×24 cm



Michala Paludan. *Open Shut Them*. 2022.
(Installation view)

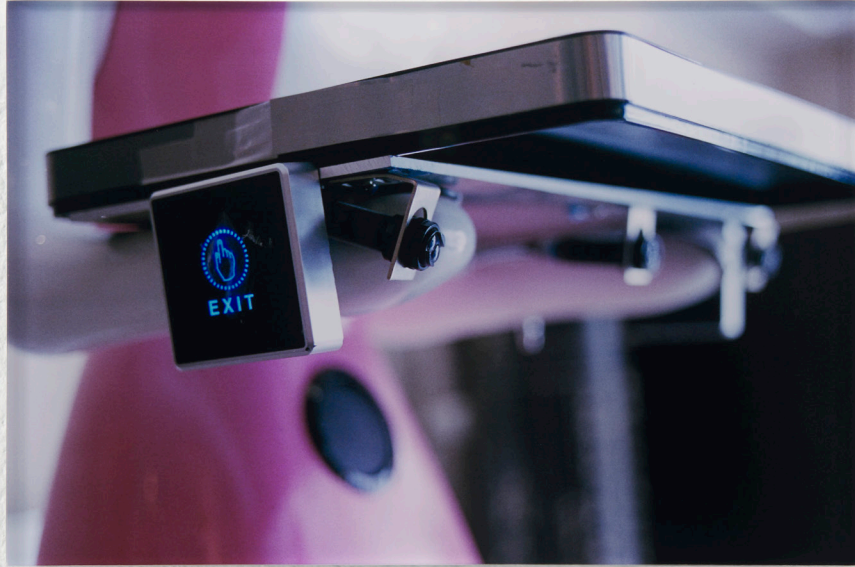


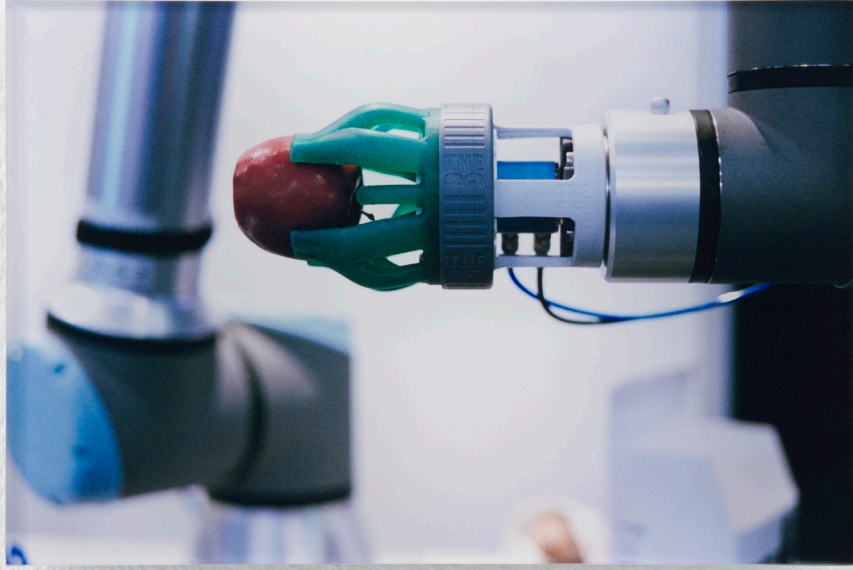
Michala Paludan. *Open Shut Them.* 2022.
(Installation view)





Michala Paludan. *The Unposed (EoAT XV)*, 2022.
C-print / Diasec. 16×24 cm





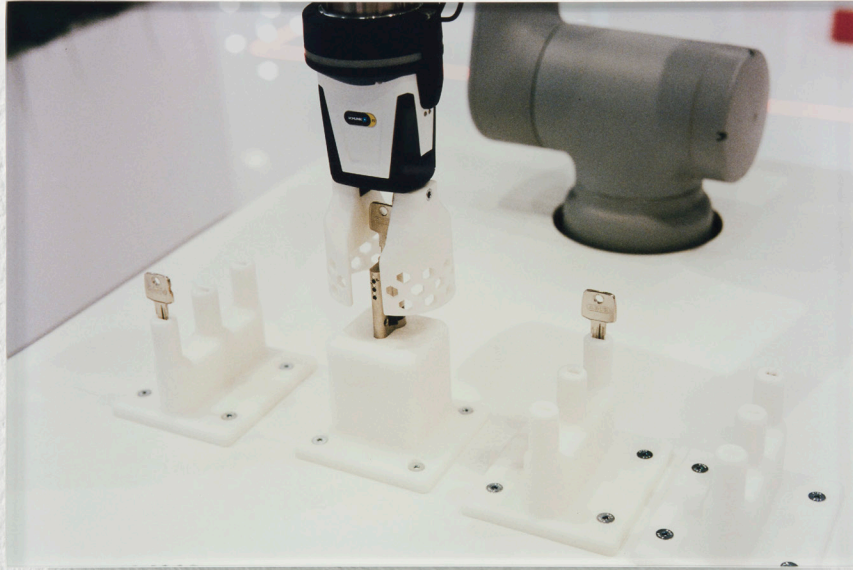


Michala Paludan. *Open Shut Them*. 2022.
(Installation view)



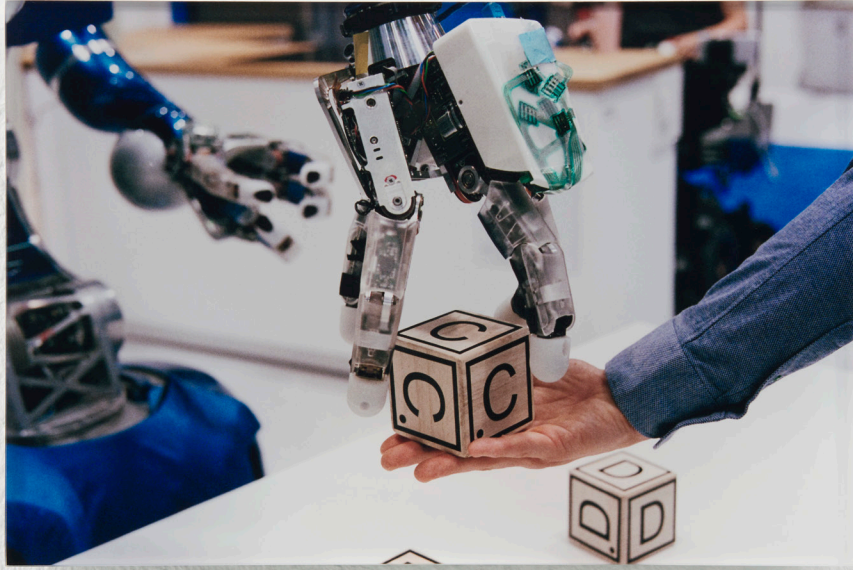
Michala Paludan. *Open Shut Them.* 2022.
(Installation view)







Michala Paludan. *Open Shut Them.* 2022.
(Installation view)



CV

Michala Paludan

B. 1983, Copenhagen, DK

Lives and works in Copenhagen, DK

Education

2005 - 2009. The Royal Danish Academy of Visual Arts, Schools of Visual Arts. Copenhagen, DK

2009 - 2011. MFA, California Institute of the Arts, School of the Arts. Los Angeles, US

2011 - 2012. Whitney Independent Study Program. New York, US

2008. Academy of Visual Arts Leipzig (HGB). Leipzig, DE

Solo Exhibitions

2022. *Open Shut Them*, C.C.C. Copenhagen, DK

2020. *Soft Layers* (w. Kristina Bengtsson), Galleri Format, Malmö (SE).

2018. *Life Without*, Primer, Copenhagen, DK

2016. *White flushing to red and red paling to blue, moist pink that is almost heavy, and lavender light as wafted on air*, Years, Copenhagen, DK

2016. *Ker Ker Ker*, Porcino at Chert, Berlin, DE

2014. *Leisure for All*, Metro PCS, Los Angeles, US

2013. *Lanx Saturata*, Henningsen Gallery, Copenhagen, DK

Group Exhibitions

2022. *Everything is Simple Beautiful and You are my Friend*, Institut Funder Bakke, Funder, DK

2021. *Everything is Simple Beautiful and You are my Friend*, Huset for Kunst og Design, Holstebro, DK

2021. *Thoravej 29*, Art Hub, Copenhagen, DK

2021. *Milieu – Monolit Series*, Den Frie Udstillingsbygning, Copenhagen, DK

2021. *M/other*, Opus Hospitalet Amager, Curated by Laboratoriet for Æstetik og Økologi, Copenhagen, DK

2020. *The Days Are Just Packed*, The Pool, Istanbul, TR

2019. *Berman Board*, Armory Center of the Arts, Pasadena, US

2018. *Motherload*, Skovsnogen, Kibæk, DK

2017. *Drag Kings, Phantoms, Mirrors, Hands (one hundred years of dis-/appearances)*, Sixtyeight Art Institute, Copenhagen, DK

2017. *I Taste the Future LIAF*, Lofoten, NO

2016. *Routine Pleasures*, MAK Center, Los Angeles, US

2016. *The Distance Plan*, Kunstraum Potsdam, Potsdam, DE

2016. *Vårt Arbete*, Lunds Konsthall, Lund, SE

2015. *Embodying the Archive*, The Physics Room, Christchurch, NZ

2015. *The Word, The Image and The Gun*, tenpm, Copenhagen, DK

2015. *Society Acts 2.0*, Kim?, Riga, LVA

2014. *Society Acts - The Moderna Exhibition 2014*, Moderna Museet, Malmö, SE

2014. *TL:DR*, Artspace, Auckland, NZ

2013. *13th Istanbul Biennial*, Istanbul, TR

2013. *Arbeidstid*, Henie Onstad Kunstsenter, Høvikodden, NO

2013. *Works Sited reprised*, Cleopatras, New York, US

2013. *Murmurial*, Curtat Tunnel, Lausanne, CH

2013. *The Hollow Place*, Smack Mellon, New York, US

2013. *Cloud Hosting*, Rachel Uffner Gallery, New York, US

2012. *The Distance Plan*, Favorite Goods, Los Angeles, US

2011. *Anstrøg II*, Galleri Christina Wilson, Copenhagen, DK

2011. *Koh i Noor*, Den Frie Udstillingsbygning, Copenhagen, DK

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Photo by Brian Kure

Design by Andreas Peitersen

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