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Simon Dybbroe Møller

*What Do People Do All Day*

*Boulevard of Crime*

Opening November 15, 2022

Until January 15, 2022

Francesca Minini is pleased to present not one, but two solo exhibitions by Simon Dybbroe Møller at the gallery; *What Do People Do All Day*, with a text by John Miller, and *Boulevard of Crime*, with a text by Contemporary Art Writing Daily.

*What Do People Do All Day*

*What Do People Do All Day* uses the gallery's architecture as backdrop, its furnishings as props and its staff as extras in a staging of a TV-series like video piece. Simon Dybbroe Møller's adaptation of Richard Scarry's iconic 1968 children's book *What Do People Do All Day* replaces the original's drawings of cute anthropomorphized animals doing people-things in industrious and purposeful Busytown with real life neurotic humans operating in the skizophrenic landscape of post-capitalism. Here app-based gig economy occupations rub shoulders with vocations that seem weirdly anachronistic. We are reminded of how much remains unchanged, how we still fix the sewers, serve meals, cut down trees and drive trucks. We are taken on a journey from the idealistic "everybody is a worker" of Busytown to today's techno capitalist "everything is work". The first three episodes of the mini-series debuted in 2020; this show marks the premiere of the final and conclusive episode.

*Boulevard of Crime*

It can hardly be coincidental that the first photograph of human beings depicts a power relationship; a person kneeling in front of another; one man having his leather shoes polished by another man in an otherwise deserted city: proto-photographic shutter technology favored the transaction. Simon Dybbroe Møller instrumentalizes this 1838 daguerreotype of a Parisian street, to speak about the interdependence of photographic images and control, the housing crisis, identity and capital. The appearance of gas lamps on the Grands Boulevards of Paris earned it the nickname The City of Light. This show offers a different sort of clarity. In the *Boulevard of Crime* scaled down cast iron streetlamps light up a series of photographs that play with the very conventions of modern image making.

Simon Dybbroe Møller's practice tests the relationship between essential sensate qualities and the evolution of communication; how it feels to be bodies tumbling or stumbling through this world; how we change media and how media changes us. His work often concerns the materiality and physicality of things against the backdrop of ubiquitous representations in the media.

He has had solo exhibitions at Contemporary Art Centre in Vilnius, Fondazione Giuliani in Rome, Kunsthalle Sao Paulo, 21er Haus in Vienna, Kunstverein Hannover, Frankfurter Kunstverein, among others. His work was included in the 5th Moscow Biennial, the 2nd Turin Triennial, and the 9th Berlin Biennial and in group exhibitions at MOCA Detroit; KW Institute for Contemporary Art, Berlin; Palais de Tokyo, Paris; SMK National Gallery, Copenhagen; Centre Pompidou, Paris; CCA Wattis in San Francisco, Hamburger Bahnhof, Berlin, Ludwig Museum Köln, MMK Frankfurt am Main and the Museum of Contemporary Art Tokyo.

Simon Dybbroe Møller is a Professor and head of The Sculpture School at the Royal Danish Academy of Art.

Simon Dybbroe Møller (1976) was born in Aarhus.

He studied at the Kunstakademie Düsseldorf and at Städelschule in Frankfurt am Main.