

EVERYTHING UNDER THE SUN



Hannibal Andersen

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**VERMILION
SANDS**

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Installation view



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The Deconstruction of The Abstract Expression of Privatization, 2023, Trademarked colours (Maersk + Grundfos) on glass



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She Looks a Bit Sad, 2023, 4K video with sound, 18m10s. A non-portrait of Edvard Eriksen's sculpture of the little mermaid on Langelinie, Copenhagen



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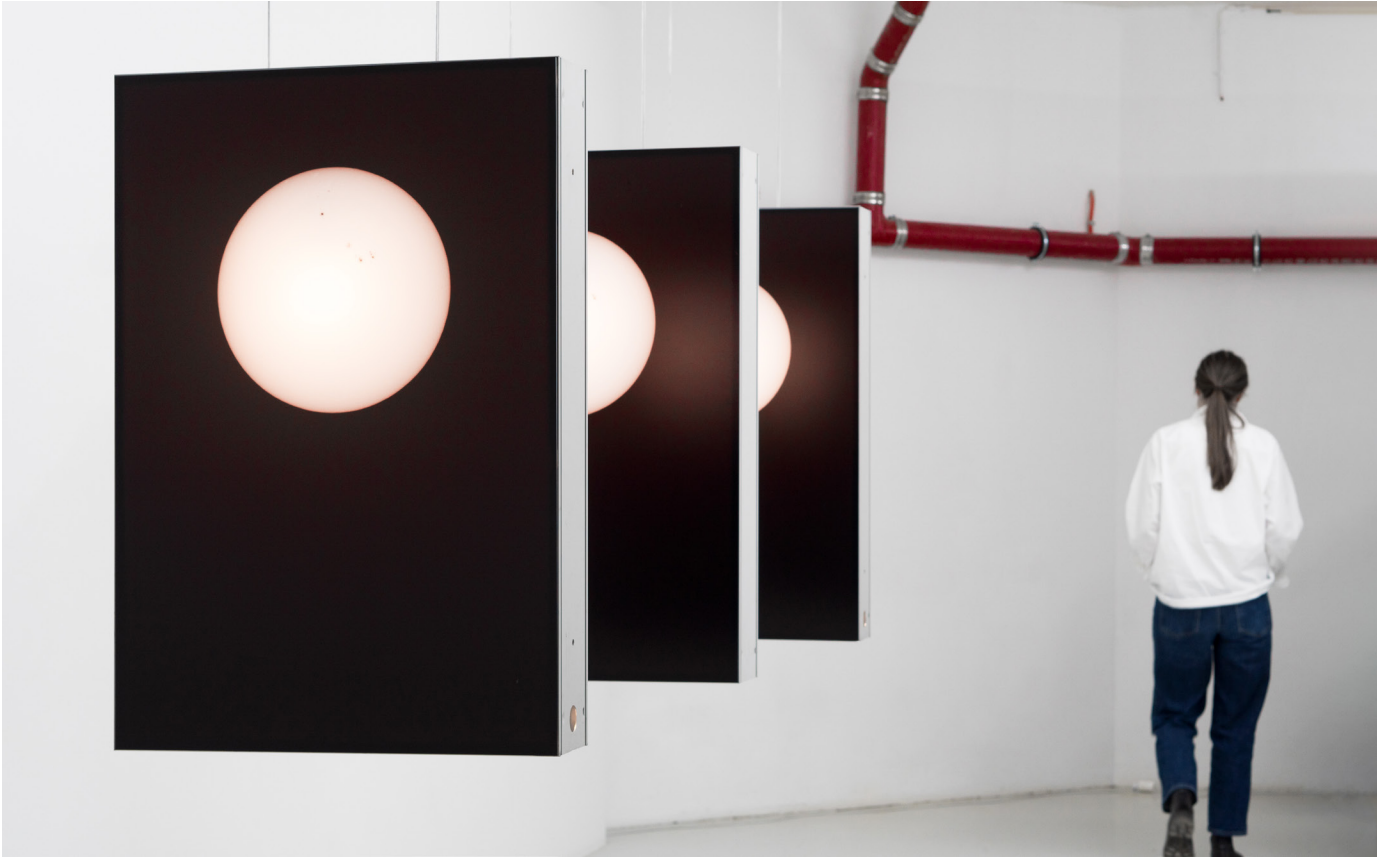
Free Chairs (freely after Enzo Mari), 2023, untreated standard measure pinewood, screws. In the spirit of Enzo Mari's *Proposta per un'autoprogettazione*



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The Sun (balcony view, 13.05.2022, 13:36), 2023, solar photographs printed on foil and mounted on repurposed advertisement light boxes



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EVERYTHING UNDER THE SUN is not a show that encompasses what the title might suggest: All things in existence. Rather, the idiom was chosen as a header for the exhibit due to its history as a trademark. That's right, *EVERYTHING UNDER THE SUN* has been trademarked by shifting companies dealing in everything from solar panels and tanning beds to dinnerware, landscape architecture, insurance and experiences of all sorts.

If read literally within its context, the sentence marks the boundary of what can be considered private property – a contested border under constant pressure from the business community and its lobby organisations calling for more protective laws on property rights. Trademarks, as well as copyrights and patents, are part of a juridical construct designed to encircle and divide the immaterial realm into private islands – a fiction build on the myth of originality and the myopic view of the individual as the be-all and end-all in the competition of coming up with “new inventions”, wherever those might be argued to begin and end.

If we continue the literal reading, the sun itself is off limits as a site and object of colonisation – perhaps because of its burning hot body and godlike status. Since everything is essentially solar-powered, it would be absurd to claim exclusive ownership of the big fireball. Jonas Salk, who led the team of researchers that found a vaccine formula to combat polio disease, underlined the folly of such an idea to an interviewer back in 1952: when asked who owned the patent on the vaccine, he took a pause to think and answered “The people, I would say... There is no patent” followed by the rhetorical question “Could you patent the sun”?

The show *EVERYTHING UNDER THE SUN* presents a handful of new works circling the fluffy border of intellectual property in various shapes and colours.

Hannibal Andersen (b. 1985) creates images, objects, interventions and performances that relate to the role of the economy in society. His works ask humorous and embarrassing questions about the authority, limitlessness and invisible power of capital.