

Kunsthall Aarhus

09.06. – 03.09.2023

Hyponic Jerk

Simon
Dybbro
Møller



Simon Dybbroe Møller

Hypnic Jerk

Kunsthal Aarhus

09.06 – 03.09.2023

Simon Dybbroe Møllers **Hypnic Jerk** på Kunsthal Aarhus
Al Post Brothers

Simon Dybbroe Møllers **Hypnic Jerk** på Kunsthal Aarhus
Al Post Brothers

Du bliver trættet og trætter. Din hjertehyppighed falder, dine åndedrætsrytmer falder, dine blodtryk falder, du bliver urolig og måske endda tåreglad. Dette kaldes søvnrus. Søvn er en proces, som du ikke kan undgå. Den er vigtig for din krop, og den er også en del af din bevidsthed. Når du vågner op, bliver du opmærksom på din omgivelser, og du begynder at tænke på dit liv. Dette er hypnic jerk, som er en af de ting, som du oplever, når du vågner op.

Simon Dybbroe Møller er en dansk kunstsner og installationskunstner. Han er uddannet fra Kunstakademiet i København og har arbejdet som gallerist og kurator. Møller har udført en række værker, som både handler om krop og bevidsthed. Han er især kendt for sine digitale værker, som han har lavet i samarbejde med sin søster, Dorte Møller. Møllers værker er ofte i form af interaktive installationer, som udfordrer vores opfattelse af rum og tid. Han har også lavet mange malerier og skulpturer. Møller er medlem af Kunstnernes Samfund og har modtaget flere priser for sine værker. Han bor og arbejder i København.

Taking centre stage, the quietly spectacular large video projection *Bag of Bones* (2023) – a digital animation of the famous Grauballe Man – is emblematic of Dybbroe Møllers’s process. The artist is interested in how this thing-being has been negotiated throughout recent history. He is interested in the moment when a tabloid newspaper claimed that this Iron Age body was a recently deceased drunk, and how the subsequent carbon dating process, which was intended to refute that claim, was hindered by an improperly sealed laboratory and the abundance of nuclear dust from contemporary Cold

War test bombings. As he has mentioned in his writing, he’s interested in how “a body was made into a thing by a museum, how gossip made a person out of that thing – so real, so ordinary – how science made him an artefact and how medical science finally renounced the corpse with its ancient soul.”

The key to this piece – and to Dybbroe Møllers’s practice more generally – lies in the essential sculptural and image-related logics that permeate the work. The remains of the Grauballe Man are quite literally, as the title suggests, a “Bag of Bones.” This bag resembles both an animal hide and the surface texture produced by 3D scanning an object. In that respect, Dybbroe Møller has merely brought an existing history to its logical conclusion; he has 3D scanned and animated the artefact/man/corpse.

Dybbroe Møllers’s practice is multi-thiced, also encompassing curatorial work, teaching and writing. Interrelated to one another, these fields layer and weave together subjects, histories and ideas. By means of analogies that can foster in viewers the act of thinking with, and through, objects. On this occasion, the artist invited Post Brothers to write a compelling essay about his new production. In doing so, he reminds us that art writing, although intangible, plays a vital role in prolonging the effect of images, and helps to preserve them in our minds.

Dybbroe Møllers’s practice here generitely lingers i den grundlæggende skulpturelle og billedrelaterede logik, som gennemsyret værker har søgt og fundet analogier til fotograferets logik inden for – ved første øjekast – komplet urelaterede områder: *Hypnic Jerk* er i sig selv en stor erindringsfortælling om et stort internationalt anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse.

Nøglen til dette værk – og til Dybbroe Møllers’s praksis mere generelt – ligger i den grundlæggende skulpturelle og billedrelaterede logik, som gennemsyret værker har søgt og fundet analogier til fotograferets logik inden for – ved første øjekast – komplet urelaterede områder: *Hypnic Jerk* er i sig selv en stor erindringsfortælling om et stort internationalt anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse.

Introduction
I first encountered Simon Dybbroe Møller’s work in Berlin in the early 2000s, and I have followed his materially eclectic and conceptually rigorous practice ever since. After his return to Denmark to become Professor at the Royal Danish Academy of Fine Arts, I find myself working in his birthplace. It seems pivotal to invite him to conceive an exhibition for Kunsthal Aarhus: Dybbroe Møller has lived and worked in New York and Berlin for twenty years, during which time he has found international acclaim. This show marks his first solo presentation in a Danish arts institution for more than a decade.

While his early work often deployed photographic documentation of artworks as the agent of “meaning,” later works have sought and found analogies to photographic logics in, what at first sight can seem like entirely disconnected realms. *Hypnic Jerk* is no exception. In this exhibition, Dybbroe Møller takes artefacts that are at the very core of Danish cultural heritage and self-understanding as his starting point, yet the still uses them as vehicles for understanding, as one critic has remarked of his work, “how it feels to be bodies tumbling or stumbling through this world; how we change me- dia, and how media changes us.”

The key to this piece – and to Dybbroe Møllers’s practice more generally – lies in the essential sculptural and image-related logics that permeate the work. The remains of the Grauballe Man are quite literally, as the title suggests, a “Bag of Bones.” This bag resembles both an animal hide and the surface texture produced by 3D scanning an object. In that respect, Dybbroe Møller has merely brought an existing history to its logical conclusion; he has 3D scanned and animated the artefact/man/corpse.

Dybbroe Møllers’s practice is multi-thiced, also encompassing curatorial work, teaching and writing. Interrelated to one another, these fields layer and weave together subjects, histories and ideas. By means of analogies that can foster in viewers the act of thinking with, and through, objects. On this occasion, the artist invited Post Brothers to write a compelling essay about his new production. In doing so, he reminds us that art writing, although intangible, plays a vital role in prolonging the effect of images, and helps to preserve them in our minds.

Introduction
I first encountered Simon Dybbroe Møller’s work in Berlin in the early 2000s, and I have followed his materially eclectic and conceptually rigorous practice ever since. After his return to Denmark to become Professor at the Royal Danish Academy of Fine Arts, I find myself working in his birthplace. It seems pivotal to invite him to conceive an exhibition for Kunsthal Aarhus: Dybbroe Møller has lived and worked in New York and Berlin for twenty years, during which time he has found international acclaim. This show marks his first solo presentation in a Danish arts institution for more than a decade.

While his early work often deployed photographic documentation of artworks as the agent of “meaning,” later works have sought and found analogies to photographic logics in, what at first sight can seem like entirely disconnected realms. *Hypnic Jerk* is no exception. In this exhibition, Dybbroe Møller takes artefacts that are at the very core of Danish cultural heritage and self-understanding as his starting point, yet the still uses them as vehicles for understanding, as one critic has remarked of his work, “how it feels to be bodies tumbling or stumbling through this world; how we change me- dia, and how media changes us.”

The key to this piece – and to Dybbroe Møllers’s practice more generally – lies in the essential sculptural and image-related logics that permeate the work. The remains of the Grauballe Man are quite literally, as the title suggests, a “Bag of Bones.” This bag resembles both an animal hide and the surface texture produced by 3D scanning an object. In that respect, Dybbroe Møller has merely brought an existing history to its logical conclusion; he has 3D scanned and animated the artefact/man/corpse.

Bestyrelse Board
Lars Kiel Bertelsen (Formperson / Chairperson),
Bjarne Ravnborg (Næstformperson / Vice Chairperson), Hans Peter Blühdorn, Niels Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Medarbejdere Staff
Diana Baldon, Hanna Gerda Børnfeldt, Tor Duca, Siri Christensen W. Feil, Maltes Salvad, Simone Nybo Jantzen, Julieane Kipp, Lisa Kristensen, Seolhui Lee, Sandy Rosenzweig Lundbye, Oliver Michaels, Iben Mosgaard, Anne Riis, Leonardo Sagastya, William A. Valentin, Joaquin Zaragoza

Simon Dybbroe Møller

Biography

Simon Dybbroe Møller was born in 1976 in Aarhus, Denmark. He studied Fine Arts at the Kunstakademie Düsseldorf and at the Städelschule in Frankfurt am Main. Since 2019, he is Professor at the Sculpture School at the Royal Danish Academy of Fine Art in Copenhagen where he recently moved after living and working for more than 20 years in Berlin and New York. His work has been subject to solo exhibitions at Contemporary Art Centre (Viññius, 2018), KUNSTHALLE Sao Paulo (Sao Paulo, 2016), Belvedere 21, Museum of Contemporary Art (Vienna, 2013), Object of Contemporary Art (Antwerp, 2013), Fondazione Giuliani (Rome, 2011), Kunstverein Hannover (Frankfurt, 2009 and 2003), among others. His works have been included in large group shows, such as the 9th Berlin Biennial (2016) and the 5th Moscow Biennial (2013). He has also participated in group exhibitions held in international venues such as, among others, Kunstmuseum St. Gallen (St. Gallen, 2020); Palais de Tokyo (Paris, 2019); Centre Pompidou (Paris, 2019); MOCAD - Museum of Contemporary Art Detroit (Detroit, 2013); CCA Wattis Institute (San Francisco, 2012); MOT Museum of Contemporary Art (Tokyo, 2011); Hamburger Bahnhof – Nationalgalerie der Gegenwart (Berlin, 2011); MMK Museum für Moderne Kunst (Frankfurt a/M, 2011 and 2006); Museum Ludwig (Cologne, 2010) and KW Institute for Contemporary Art (Berlin, 2005). Simon Dybbroe Møller is the founder of the performance program *Why Words Now and then* with the artist Nina Beier, he runs the exhibition space AYE-AYE in Copenhagen.

Biografi

Simon Dybbroe Møller blev født i 1976 i Aarhus, Danmark. Han studerede billedkunst på Kunstakademiet i Düsseldorf og på Städelschule i Frankfurt am Main. Siden 2019 har han været professor på Det Kongelige Danske Kunstakademisk Billedhøgskole i København, som han var flygtede til efter at have boet og arbejdet i mere end 20 år i Berlin og New York. Hans værker har været genstand for solouddstillinger på Contemporary Art Centre (Viññius, 2018), KUNSTHALLE Sao Paulo (Sao Paulo, 2016), Belvedere 21, Museum of Contemporary Art (Wien, 2013), Object of Contemporary Art (Wien, 2013), Fondazione Giuliani (Anverpen, 2011), Kunstverein Hannover (Frankfurt, 2009 og 2003), blandt andre. Hans værker har været med i store gruppeudstillinger, såsom den 9. Berlin Biennale (2016) og den 5. Moskva Biennale (2013). Han har også deltaget i gruppeudstillinger på internationale institutioner, heriblandt Kunstmuseum St. Gallen (2020), Palais de Tokyo (Paris, 2019), Centre Pompidou (Paris, 2014), MOCAD - Museum of Contemporary Art Detroit (Detroit, 2013), CCA Wattis Institute (San Francisco, 2012), MOT Museum of Contemporary Art (Tokyo, 2011), Hamburger Bahnhof – Nationalgalerie der Gegenwart (Berlin, 2011), MMK Museum für Moderne Kunst (Frankfurt a/M, 2011 og 2006), Museum Ludwig (Köln, 2010) og KW Institute for Contemporary Art (Berlin, 2005). Simon Dybbroe Møller er stifter af performanceprogrammet *Why Words Now and then* sammen med kunstneren Nina Beier og arbejdsstedet AYE-AYE i København.

Den første gang, jeg stiftede bekendtskab med Simon Dybbroe Møllers arbejde, var i Berlin i starten af 00'erne, og jeg staden har jeg fulgt hans materielle og teoretiske og konceptuelle strængt praksis. Dybbroe Møller har boet og arbejdet i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse.

Nøglen til dette værk – og til Dybbroe Møllers’s praksis mere generelt – ligger i den grundlæggende skulpturelle og billedrelaterede logik, som gennemsyret værker har søgt og fundet analogier til fotograferets logik inden for – ved første øjekast – komplet urelaterede områder: *Hypnic Jerk* er i sig selv en stor erindringsfortælling om et stort internationalt anerkendelse. Efter at han vendte tilbage til Danmark, for at blive professor på Det Kongelige Danske Kunsthøjskole, er jeg begyndt at arbejde i New York og Berlin i de sidste tolv år, og i den periode har han opnået stor international anerkendelse.

Introduction
I first encountered Simon Dybbroe Møller’s work in Berlin in the early 2000s, and I have followed his materially eclectic and conceptually rigorous practice ever since. After his return to Denmark to become Professor at the Royal Danish Academy of Fine Arts, I find myself working in his birthplace. It seems pivotal to invite him to conceive an exhibition for Kunsthal Aarhus: Dybbroe Møller has lived and worked in New York and Berlin for twenty years, during which time he has found international acclaim. This show marks his first solo presentation in a Danish arts institution for more than a decade.

While his early work often deployed photographic documentation of artworks as the agent of “meaning,” later works have sought and found analogies to photographic logics in, what at first sight can seem like entirely disconnected realms. *Hypnic Jerk* is no exception. In this exhibition, Dybbroe Møller takes artefacts that are at the very core of Danish cultural heritage and self-understanding as his starting point, yet the still uses them as vehicles for understanding, as one critic has remarked of his work, “how it feels to be bodies tumbling or stumbling through this world; how we change me- dia, and how media changes us.”

The key to this piece – and to Dybbroe Møllers’s practice more generally – lies in the essential sculptural and image-related logics that permeate the work. The remains of the Grauballe Man are quite literally, as the title suggests, a “Bag of Bones.” This bag resembles both an animal hide and the surface texture produced by 3D scanning an object. In that respect, Dybbroe Møller has merely brought an existing history to its logical conclusion; he has 3D scanned and animated the artefact/man/corpse.

Dybbroe Møllers’s practice is multi-thiced, also encompassing curatorial work, teaching and writing. Interrelated to one another, these fields layer and weave together subjects, histories and ideas. By means of analogies that can foster in viewers the act of thinking with, and through, objects. On this occasion, the artist invited Post Brothers to write a compelling essay about his new production. In doing so, he reminds us that art writing, although intangible, plays a vital role in prolonging the effect of images, and helps to preserve them in our minds.

Introduction
I first encountered Simon Dybbroe Møller’s work in Berlin in the early 2000s, and I have followed his materially eclectic and conceptually rigorous practice ever since. After his return to Denmark to become Professor at the Royal Danish Academy of Fine Arts, I find myself working in his birthplace. It seems pivotal to invite him to conceive an exhibition for Kunsthal Aarhus: Dybbroe Møller has lived and worked in New York and Berlin for twenty years, during which time he has found international acclaim. This show marks his first solo presentation in a Danish arts institution for more than a decade.

While his early work often deployed photographic documentation of artworks as the agent of “meaning,” later works have sought and found analogies to photographic logics in, what at first sight can seem like entirely disconnected realms. *Hypnic Jerk* is no exception. In this exhibition, Dybbroe Møller takes artefacts that are at the very core of Danish cultural heritage and self-understanding as his starting point, yet the still uses them as vehicles for understanding, as one critic has remarked of his work, “how it feels to be bodies tumbling or stumbling through this world; how we change me- dia, and how media changes us.”

The key to this piece – and to Dybbroe Møllers’s practice more generally – lies in the essential sculptural and image-related logics that permeate the work. The remains of the Grauballe Man are quite literally, as the title suggests, a “Bag of Bones.” This bag resembles both an animal hide and the surface texture produced by 3D scanning an object. In that respect, Dybbroe Møller has merely brought an existing history to its logical conclusion; he has 3D scanned and animated the artefact/man/corpse.