

**Press release****Sidsel Meineche Hansen*****Missionary*****September 2 – October 8, 2023**

Sidsel Meineche Hansen's interest in metalworking and casting lies beyond the material processes that she employs, incorporates, and sometimes makes explicit reference to in her practice. The utilitarian objects, anthropomorphized sex toys and religious figurines that are the impetus for several of Hansen's artworks often refer to the physiological effects and sexual drives that manifest through labor and production. As such, these works often fall into two camps: individually, handmade pieces such as her recently steel-forged and bronze wax cast series *Hook* (2023) based on designs of rudimentary meat hooks, while her remake of moulds used in both industrial and artisanal casting are emblematic of the mass-produced reproduction of objects.

Visible across all her work, however, is a desire to pull into focus the surrounding context in which things are made and how they are used. This is notable in two short films *Maintenancer* (2018) and *Baby Jesus* (2023) made together with documentary filmmaker Therese Henningsen. *Maintenancer* is filmed in Bordoll, a German sex doll brothel, and documents the routine of a cleaner responsible for their upkeep; *Baby Jesus* follows the daily lives of members of the Little Sisters of Jesus, a small community of nuns in the East of England, including one sister who makes decorative figures of baby Jesus. While worlds apart, these works both circle around symbolic objects of transaction and spiritual devotion, attributes which Hansen likens to her own contemporary secular art practice.

Like *Maybrey Foundry* (2017), a 360 degree pan of a foundry in which Hansen wax cast an earlier series, *Hollow Eyed* (2017), *Maintenancer* and *Baby Jesus* also contextualize accompanying sculptural pieces, each based on moulds. In last year's exhibition *The Milk of Dreams* at the Venice Biennial, *Maintenancer* was shown alongside *Daddy Mould* (2018), a fiberglass mould of a sex doll that the artist reverse-engineered by casting its original form to create its negative. Whereas a readymade appropriates a preexisting object's commodity status, *Daddy Mould* points to the value of product design in a changing economy of sex work geared towards standardization. Hansen swaps the parental assignment from the 'mothermould', a commonly used term in commercial mouldmaking with the patriarch by way of its title's implied psychosexual relationship.

Non-reproductive parenting of another kind also underlies *Baby Mould* (2023), for which Hansen recast an intricate, fifteen-part terracotta mould used to make one of the Little Sisters of Jesus' figurines. In the film, a sister speaks of living a 'spiritual childhood' in which God is parent. As well as the mould's already womb-like resemblance and reproductive function, the artist's specific material use of glass to remake it brings about a further association with the assisted fertility procedure In Vitro Fertilization (in vitro is Latin for 'in glass' and refers to medical procedures that take place outside of the body). *Baby Mould* conflates the removal of sexual intercourse in biological reproduction with the virgin birth of Jesus. Both *Daddy Mould* and *Baby Mould* strip the mould of its reproductive function and render it useless as an art object that craves ownership instead.

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Sidsel Meineche Hansen (b. 1981 in Denmark) has recently held solo exhibitions at Bergen Kunsthall, Bergen, Norway (2021); Rodeo, London, United Kingdom / Piraeus, Greece (2020); Center for Contemporary Arts, Prague, Czech Republic (2019); Chisenhale Gallery, London, United Kingdom (2019); SMK, Copenhagen, Denmark (2019); KW Institute for Contemporary Art, Berlin, Germany (2018); Kunsthall Aarhus, Aarhus, Denmark (2018); Index, Stockholm, Sweden (2018); Ludlow 38, New York, United States (2017); Trondheim Kunstmuseum, Trondheim, Norway (2016) and Gasworks, London, United Kingdom (2016). Her work was also presented in group exhibitions including Schinkel Pavillon, Berlin, Germany (2023); the 59th Venice Biennale, Venice, Italy (2022); Taipei Fine Arts Museum, Taipei, Taiwan (2021); Art Sonje Center, Seoul, South Korea (2021); Kunsthall Charlottenborg, Copenhagen, Denmark (2020); nGbK, Berlin, Germany (2020); Galeria Municipal do Porto, Porto, Portugal (2020); Museum Folkwang, Essen, Germany (2019); Moderna Museet, Stockholm, Sweden (2019) and Walker Art Center, Minneapolis, United States (2019). She received the 2020 Turner Prize bursary.

Missionary by Sidsel Meineche Hansen, is a two part exhibition including new works by the artist, developed in partnership between Édouard Montassut, Paris and Company, New York.

**Édouard Montassut, Paris**

*Baby Jesus*, 2023  
Digital video with sound, 15:16 min.

*Home vs owner (corner)*, 2023  
Bricks, mortar  
Variable dimensions

*Hook 1*, 2023  
Steel, forged  
21 x 17.4 x 0.6 cm

*Hook 2*, 2023  
Steel, forged  
20.5 x 18 x 0.6 cm

*Hook 3*, 2023  
Steel, forged  
21 x 18.5 x 0.6 cm

*Hook 4*, 2023  
Steel, forged  
20 x 16.5 x 0.6 cm

*Hook 8*, 2023  
Bronze, investment cast  
107 x 85 x 2 cm

*Hook 9*, 2023  
Bronze, investment cast  
71 x 54 x 2 cm

*Hook 10*, 2023  
Bronze, investment cast  
74 x 56.5 x 2 cm

**Company, New York**

*Baby Jesus*, 2023  
Digital video with sound, 15:16 min.

*Maintenancer*, 2018  
Digital video with sound, 13:00 min.

*Missionary*, 2023  
Crystal chandelier, glass, stainless steel  
Ø 90 cm x 5 cm x 1 cm

*Home vs owner (heath)*, 2023  
Brick, mortar  
Variable dimensions

*Baby Mould*, 2023  
Cast in 15 parts, crystal glass  
Variable dimensions

*Hook 5*, 2023  
Steel, forged  
20.5 x 18.5 x 0.6 cm

*Hook 6*, 2023  
Steel, forged  
20.5 x 18 x 0.6 cm

*Hook 7*, 2023  
Steel, forged  
29.5 x 39.5 x 0.9 cm

*Hook 11*, 2023  
Bronze, investment cast  
76 x 72.5 x 2 cm

*Hook 12*, 2023  
Bronze, investment cast  
78 x 56 x 2 cm

*Hook 13*, 2023  
Bronze, investment cast  
112 x 78 x 2 cm

*Hook 14*, 2023  
Bronze, investment cast  
100 x 93 x 2 cm

*Hook 15*, 2023  
Bronze, investment cast  
75 x 56.5 x 2 cm