

SIMON DYBBROE MØLLER FAST FLICKERING BLACK BUGS ON A COOL WHITE BACKGROUND

EXHIBITION JUNE 12 – JULI 31, 2010, DI – SA 11 AM – 6 PM

TO WHOM IT MAY CONCERN

2010, inkjet print / paper, 21 x 14.8 cm, nail, glass door

In the installation *To Whom It May Concern* the artist uses the entrance door, the very spot of exchanging messages, for the utopian attempt to end all existing agreements. "This is to formally end whatever agreement we have had" is written on a piece of paper, nailed into the glass of the entrance door.

AND NOW TO BEGIN AS IF TO BEGIN

2010, c-prints, frames, wood, metal, glass, wire, various sizes

The series *And Now To Begin As If To Begin* deals with the fact that renewal/innovation very often remains an empty gesture, because an object only gets a new design. Stacked, variously framed photographs reproduce the same object, but from different times/generations. The selection of the objects – there are bins, violins, pins or napkins – only depends on the name of an object rhyming with the word *begin*. The purpose of these objects is not important here, they exist as pure forms and in their spatial superposition they stand for their own history, the replacement of an object with a new one.

THIS IS SHADOWS / OUT OF FOCUS / BETWEEN PROGRAMS

2010, 16 mm film, 3:59 min loop, colour, no sound, audio dvd, 16 mm projector, looper, plasma TV, DVD player, metal stand, edition of 3

In the installation *This Is Shadows / Out Of Focus / Between Programs* a 16 mm film is projected onto the screen of a plasma TV. From a technical point of view the old generation of a technical device for film reproduction negates the function of the new one by 'abusing' the surface, usually showing a flickering display of the image, as a projection surface. The film shows logos of TV channels, which use stylised eyes to create transitions between programs, to bridge gaps and at the same time to bring across a message of the channel's identity. The eye exemplifies the defining difference to the radio but presumably it was also chosen by TV channels to suggest clear perception, good observation skills and actuality. In Simon Dybbroe Møller's film the logos are self-made, imperfect and at the same time strange and poetic. Like models for TV logos they follow one another and have risen from the role of a filler or an interlude to being the protagonist of the film. The sound of the installation is a maze of sung TV jingles, resembling a mythical ritual celebrating collectively a disappearing medium.

ABSTRACT FOR A HOUSE THAT IS NOT

2010, felt carpet, size variable

The work *Abstract For A House That Is Not* contains multi-coloured pieces of carpet, which can be found rolled together, half rolled out or stacked in all rooms of the exhibition. The size of the carpets follows the floor plan of a house that does not exist. The title is ambiguous, it implies a summary of something, that does not exist but also an abstract monument of something objective. Again the purpose of the object is not important and its formal quality, its design and its history but also its role as a metaphor, a placeholder and an intermediate space are pushed to the fore.