

Simon Dybbroe Møller | Artforum Berlin 2004

In Simon Dybbroe Møller's work, a central role is played by architecture and design. In any case, architecture is seen as the creator of an apparent stability and harmony through the rational development of forms and planning, which Simon Dybbroe Møller then confronts with a parallel subsystem of meanings. The artist develops scenarios in which decay appears as another reality. Reality is then a construction; and accident and decay - an "organic" element through whose rips and breaks real-reality reveals itself from behind the surface.

The starting point for the art fair presentation is the architecture and furnishing of the stand. Simon Dybbroe Møller reproduces famous art works and design classics characterised by rationality and a cool search for precision, with aggressive and destructive actions.

The idea for "Slap (after Morris)" refers to the sculpture "slab" by Robert Morris and comes about through the breaking off of part of the wall. "Because you... (after Rietveld / Superstudio)" is made up of a table and a chair. Simon Dybbroe Møller reproduces Rietveld's "Zig Zag" chair by breaking a plank into four parts and putting them together in the Z-form. The table on the other hand quotes the classic "710 Quaderna" by Superstudio, and comes about in a similar manner. Aggression and destructive behaviour are here attributed the meaning of construction. In the sense of a reverse-entropy, a productive destruction and violent rationalism is used to present the same, differently.

A further work with the title "Like those sheets of paper containing absolutes once believed (crumpled together and thrown in the corner, 21st of January, 2001)" shows a staged and at the same time sentimental decay-scenario. Bent but glowing neon tubes lie in a corner of the stand in the form of an irregular neon-ball, and are at the same time a light source for the room. An element of architecture stands in for a few discarded scraps of paper, which for the artist contained important personal information.

Among the wall works are the series "Unfold your dreams": abstract black and white photographs that come about through a photogram-like technique. Photographic paper is folded into an origami figure, lit, then unfolded and developed. Although the result is random, the photographs recall works from the Bauhaus era.

"The record sleeve" collects together all the works shown in the stand. On the framed reverse of a record cover, the listed titles are identical with the titles of the works displayed.

Using the most diverse media, Simon Dybbroe Møller reworks and alters systems to break through preconceived notions of perception, and to bring out the most varied perspectives and realities. At the same time the constant reference to icons of art and design suggests an almost nostalgic longing for a time when the search for the absolute was a central concern.