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SIMON DYBBROE MØLLER ALL YESTERDAY'S PARTIES

Simon Dybbroe Møller's Statement focuses on the reproduction of art. Reproductions, probably the most common basis for the reception of art, effects a temporal and spatial shift of context and generates a distanced and retrospective view upon the artwork. Simon Dybbroe Møller's installation jumps back and forth between a constructed and a factual history of art, between original and reproduction.

A darkened space with scattered light-sources, consisting of slide, film and overhead projections, as well as other luminous objects, forms the formal basis for the works presented. Its atmosphere recalls a place left over from a party as well as the rather antiquated setting of an art-historical conference. The polarity between the art-historical preservation of past art on the one hand, and the celebration of an unremittingly progressive art on the other, make up the two references.

In the piece *yellow to white, yellow to white* the catalogue illustration of François Morellet's painting *From Yellow to White* from 1953 is projected on the wall. As a result of the duration and the light intensity of the projection, the insufficiently fixed slide increasingly loses its colour intensity. The interaction between pictorial support and pictorial content creates a new interpretation of the original picture title and illustrates the hard to fix threshold between old and new work.

A further work, *All yesterday's parties (untitled, 1992, Denis)*, develops Simon Dybbroe Møller's interest in the disappearance and forgetting of art works. A string of coloured light bulbs, which has partly fallen down from where it was hung, refers through the colour of the bulbs to the colour composition of the work of a forgotten painter

Performance consists of the relic of a performance, which, however, has only been staged with the purpose of producing this work. The performance consisted of the artist jumping onto a heap of empty, glass fitted slides, thus breaking the glass of the slide frames. A photograph, documenting the performance, was multiplied as a slide and inserted into a number of the broken frames. In a continuous slide show, the same image appears in a variety of broken frames, which thus deliver a non-photographic testimony of a past event.

All yesterday's parties deals with the question of what remains when a supposed climax moves into the past. Simon Dybbroe Møller's project paradoxically exhibits disappearance as such. It is the literally empirical confirmation of vanishing as a constant.