

SIMON DYBBROE MØLLER

APERTURE & ORIFICE

2 MAY – 14 JUNI 2014

OPENING FRIDAY, 2 MAY 2014, 6PM – 9PM

GALLERY WEEKEND BERLIN

2 – 4 MAY 2014

WWW.GALLERY-WEEKEND-BERLIN.DE

FURTHER LOCATION DURING GALLERY WEEKEND BERLIN

KURFÜRSTENSTRASSE 142, 10785 BERLIN

The upcoming show by Simon Dybbroe Møller at Galerie Kamm takes us through openings. Mechanical openings, medical openings, holes in the body. It is about the desire animated by the aperture of a lens and about appetite satisfied by the digestion of food. It is about swallowing and appropriation.

A voice in the video *UNTITLED (HOW DOES IT FEEL)* (2014), made almost entirely of footage from reviews of the Canon Mark ii camera found online, speaks: *We know it well. The relationship between aperture and shutter. Between the eye and the sitter. We have been there and understand that desire. We allow ourselves to think of pelvic floor exercises while choosing our f stop.* The Canon Mark ii was produced for a 4-year period ending in 2012, and was the first camera to unite professional still picture and moving image making qualities. An unassuming black plastic thing that fused a century long debate on the respective qualities intrinsic to photography and film. Quoting D'Angelos breakthrough hit in the title, Dybbroe Møller's video uses the Mark ii as point of departure for this meditation on the brotherhood of the vulgar and the stylized. The erotic and the pornographic.

These days we photograph what we eat. It is as if we are preparing to one day have the edited evidence at hand and be able to say, *This is what I fueled my body with.* We turn the mechanics of survival into images of mood lit wellbeing and choice. *NEGATIVE PLATES* (2014) is a series of ceramic plates featuring plastic replicas of half eaten meals cast in resin. In these works the Japanese tradition of fake food meets the characteristics of analogue photography to amongst others produce a half eaten, black and white, yet 3-dimensional Salade Nicoise. "We cook and then photograph the meal. Look what I made. We go out to eat and also photograph that meal. Look what I experienced. We start eating. We talk and maybe we say, *Experiencing hunger when looking at a plastic replica of a meal, is like getting sexed up by looking at an undressed mannequin.*" (Simon Dybbroe Møller)

The show extends to an empty plot of land (Kurfürstenstrasse 142) where the artist will show a sculpture from the series *SPORTING* (2013). What at first glance might seem like an old forgotten sculpture depicting a reclining figure in reality is a mannequin doll, and some sports equipment that has been layered with spray concrete. Body extensions and human figure merged into one seamless semi-abstract sculpture. Here fenced off and presented amongst litter and weed it becomes the antidote to the early and mid 20th century sports sculpture. A monument to peptic non-doing.

Galerie Kamm welcomes you to Simon Dybbroe Møller's Aperture & Orifice.

Special Thanks to Baugruppe Kurfürstenstrasse 142.