

SIMIAN



IMAGE NOT FOUND



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There are two definitions of the word ‘rest’; a type of break and what remains. These versions of the noun are tied. When I think of relaxation I think of excess or surplus, and these seemingly opposed definitions bounce off each other. I started thinking—trying to pin down ‘rest.’ Does rest = not work? Here already I begin to spin out, thinking about what is restful and unrestful work, and whether how we classify work depends on class and cultural expectations. This is how difference is bound dialectically. By dialectically I mean that we define things not by their opposite, but that the opposition of states is integral to their nature. Some things we don’t call work, because they are informal or unregulated, certainly are. Can collecting or sex work are good examples. We say ‘sex work’ now—I think—because calling it work instead of prostitution or something else attempts to include this labor within the protective norms of culture and law. In Germany it is normal to leave your used cans and bottles everywhere in the city. Those without proper employment are tactilily expected to (want to) collect them in exchange for small change. A friend pointed out how strangely coercive this re-inclusion into productive society is. Those people thought of as the rest of us, expected to pick up the leftovers—the rest of it. In SoIL Thornton’s *The Rest* at Simian, the cans are all found flattened in the street; totally transformed by a vehicular smashing that makes them worthless in this petty exchange economy. They are the rest of the rest of the cans, unredeemable; although they are now entered into a rarer and more speculative process of valuation, art work. What makes them eligible for inclusion in Thornton’s collection, stored inside vitrines or boxes, excludes them from another type of value. It seems, what is thought of as the rest of something has shifting criteria or is a matter of perspective.

In both old English and German the word rest has something to do etymologically with sleep or death. Early uses in Norse and Gothic meant how far one could travel before having to stop. Later, it most essentially comes to mean a break, or in music a silence. It seems we have to go

far to think of an exclusively restful state of calm. Being ‘zen’ in western popular lingo once described someone who is generally peaceful and well tempered. Is stillness really such a foreign concept? This idea of rest being a break also functions in ‘the rest.’ The difference between noise and music, or labor and rest, is like the inside and outside of who and what is thought of as valuable—the whole, the rest. Idiomatically ‘rest’ is something sought after but also earned; a hard day’s work, a good night’s rest. It is a good wish for others; ‘rest well,’ and at the end ‘rest in peace,’ the terminal cessation from suffering or maybe just the end of productivity. Also ‘no rest for the wicked,’ a punishment and moral condemnation, to be forever without rest.

Rest feels elusive.

When can we rest from this labor; of liberation, of art, of enjoyment? Say nothing of those who are robbed of rest by war, who are excluded by malice; or never rest from speaking about it. Is rest utopic? How can we exist outside this striving; how can we come inside and be included? ‘We,’ why do I tend to think so much of inclusivity when I think of rest. Why do I speak as if outside? Are you the whole or the rest? Natural or excess? Is it dialectics again, thinking of the rest that everyone deserves makes me think of the rest who are left out. But then again what is the inside—norms (social, familial, economic)—is being included actually desirable? To think of ‘rest’ and ‘the rest’ as essentially departures from a norm seems too essential. Maybe the dichotomy of rest and struggle is not so exact, but something manufactured by all this organization of jobs and governments and media, and the othering of the rest is a by-product too. It is all happening at once, the hard work and the good rest, and there are very terrible things going on at the same time as you are experiencing something very beautiful, like a flower. Maybe that is pedantic, maybe it is true. If there is no escape from this dialectic there is also still a place for good rest in it, and good work that works to make rest for others.

Graham Hamilton

Rave line-up

dj g2g (DK/UY)
Slim Soledad (BR)
Soraya & Dmitra (MY/DE / US)
Smokey (DK)

dj g2g (she/her, they/them)
dj g2g is a Danish-Uruguayan artist, producer, and DJ. Based in Copenhagen but constantly touring the world, she has ignited dance floors in the most vital clubs in cities like Taipei, London, Los Angeles, Mexico City, Eora, Beijing, and more. dj g2g is known for her distinct signature sound that draws from popular internet culture, creating genre-bending hybrids that defy traditional boundaries. Her intricate productions splice together hardstyle, cumbia, guaracha, nightcore, jersey, dubstep, and more, forming a high-energy, unpredictable sonic experience.

Slim Soledad (she/her)
Growing up in Brazil, Guarulhos, Slim Soledad was surrounded by music and dance from a young age; it wasn't long before she was diving into São Paulo's vibrant party scene and taking vogue classes and contemporary dance. Although now based in Paris, she organised some of São Paulo's first trans-led parties as part of the Chernobyl. This was also where she started to hone her style as a DJ: a fast-paced, intense mix of heavy techno, hard-edged baile funk, electro and Latino core. It's a formula many have since tried to copy, but few have equalled.

Soraya & Dmitra (they/them / she/her)
New York and London Sound Systems were key influences to the Berlin based artists Soraya & Dmitra. Their live set brings bass heavy club tracks paired with infectious vocal hooks. Expect to hear a mixture of four to the floor & breaks that will have people strutting, bouncing and quite possibly thrashing about. Soraya is a Malaysian/German vocalist & DJ based in Berlin. Having moved from London, their selections reflect the UK rave sound blending jungle, bass, dancehall, dubstep with hardcore & techno, making their club dj sets fast paced, gritty & bouncy. Dmitra is a producer and DJ from Seattle. She has been playing and throwing

parties in the trans & queer underground music scene in the US for over 12 years. After a paradigm-shifting residency at Tsunami Bass, a true reggae sound system in Queens, Dmitra left New York for Berlin.

Smokey (she/her)
Copenhagen's preeminent low Hz agitator, Smokey has in time become a bastion for the bass-bin burners and low-end lurkers. Embodying the inventive progression of soundsystem music, Smokey's is an ear toward both the foundational and the forward thinking. Whether through 140-swagger and gnarly attack-mode electro, rude-edged leftfield and hypnotic percussive swirls, mutant dub-wise enchants and grimey steppers, hers is a diversity of energies, a richness in synergies.

1.

***Assisted Cleansing/tactile gap
glue (934 of 1,000,000),
2020–ongoing***

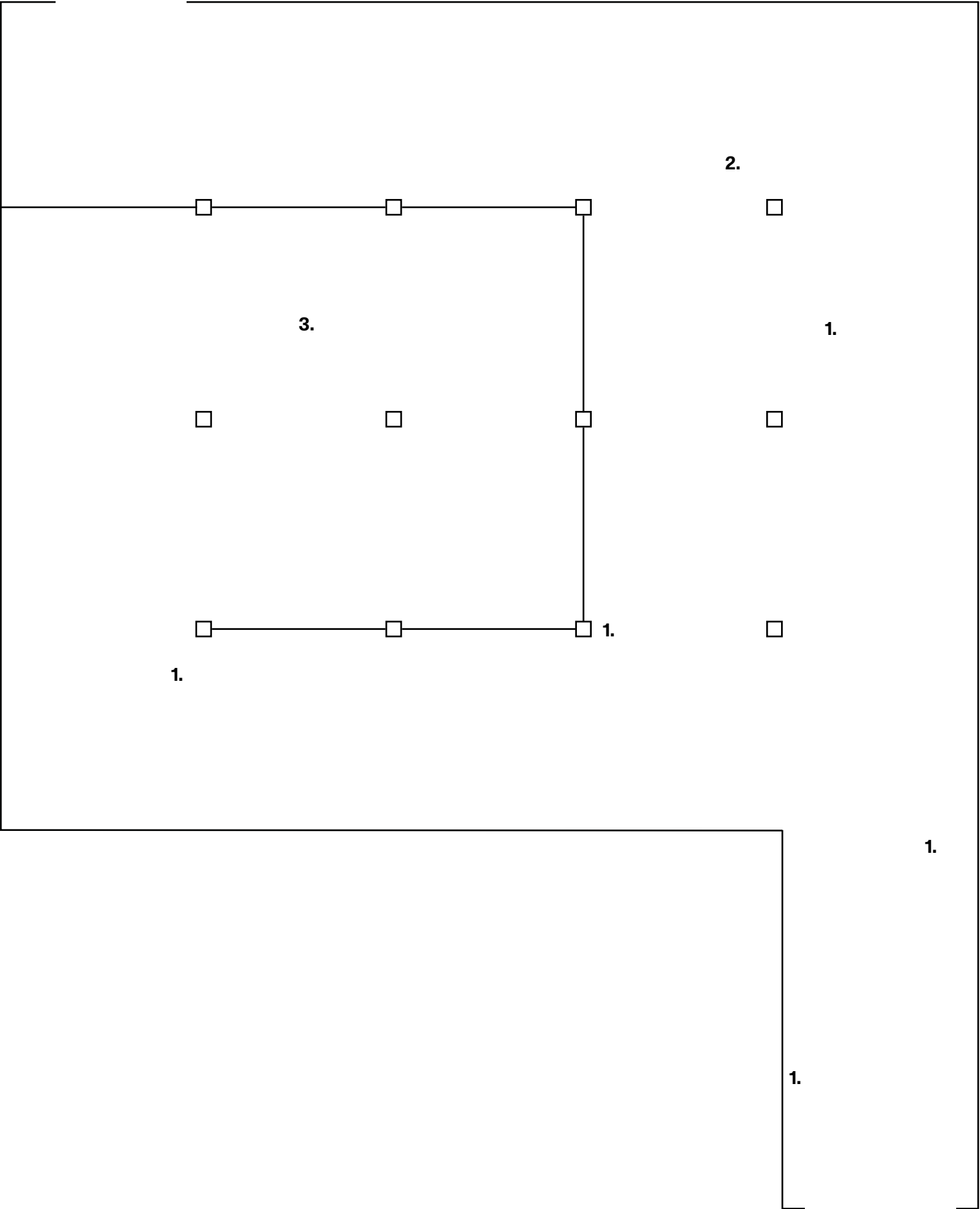
Vehicularly flattened aluminum cans inside storage *vessels. Variable dimensions.
*gifted vitrine from Louisiana Museum of Modern Art, and loaned vitrines from museum who wishes to remain anonymous
2.

A years worth of calm soothing and restful at 15 seconds a day (According to color psychology, blue is the most calming color for the mind; pink is the most physically soothing and will leave you feeling swaddled. Green, the color of nature, is the least demanding of all the colors and is very restful on the eye) (red dot), 2025

Color video. 91 min.
3.

the rest, 2025

Materials and supports that construct the rave: DJs/artists, space staff and assistance, booker/artist management, audio engineers, CDJs, mixer, speakers, amp, monitors, fog machines, lights, sound pillows, carpet, electrical cables, benches, beverages, attendees. Variable dimensions.



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The Rest is supported by:

Strøm
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Works courtesy of:

The artist
Galerie Neu

The artist would like to thank:

coyote

Thank you:

Lucie Gallas
Eigil Bakdal Jørgensen

SoiL Thornton (b. 1990, US) lives and works in Brooklyn, New York. Their practice crosses boundaries of media, ranging from painting, sculpture, and photography to installation and video. SoiL Thornton grapples with identity politics, diversity, productivity, systems of order, and regulative apparatuses. Recent solo exhibitions include: *candidate screening methods*, Progetto, Lecce (2024); *Painting, the shorter of the longest*, Morán Morán, Los Angeles (2024); *Choosing Suitor*, Secession, Vienna (2023); *Decomposition Evaluation*, Kunstverein Bielefeld, Bielefeld (2022), and *Moreover, does productivity know what it's named, maybe it calls itself identity?*, Galerie Neu, Berlin (2021).

**Simian, Kay Fiskers Plads 17
2300 Copenhagen
Denmark (DK)**

**Opening hours during exhibitions:
Friday, Saturday, Sunday 12-17
or by appointment**