

SIMON DYBBROE MØLLER

LIKE ORIGAMI GONE WRONG



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FIRST MONOGRAPH

The works of Simon Dybbroe Møller (*1976, Denmark) deal with destruction, decay, and disappearance. He uses these negatively connoted processes as the source of something new, and the starting point for artistic production. Simon Dybbroe Møller's installations oscillate back and forth between constructed and genuine art history, between original and reproduction. A darkened room with scattered light sources – projection screens for slide, film, and overhead projectors as well as light objects – provides the formal basis. The atmosphere recalls both a place abandoned after a party and the fusty setting of an art history conference. The polarity between the art-historical preservation of the art of the past and the celebration of the uninterrupted march of artistic progress is the point of reference.

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