

SIMON DYBBROE MØLLER

LIKE ORIGAMI GONE WRONG



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CATEGORIES: [Books](#), [Monographs & Artists' Books](#)

SPECIFICATIONS:

English, German

Publication: May 2007

ISBN: 978-3-905770-33-9

Hardcover, 270 x 195 mm

Pages: 136

Pictures B&W: / Color: 60

Price: CHF 38, EUR 25, GBP 19, USD 29

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.

Published with the Kunstmuseum Thun and Arhus Kunstbygning.