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Simon Dybbroe Møller  
*Boulevard of Crime*  
Opening November 15, 2022  
Until mid January 2023

Francesca Minini is pleased to present a solo show by Simon Dybbroe Møller with a text by Contemporary Art Writing Daily. It can hardly be coincidental that the first photograph of human beings depicts a power relationship; a person kneeling in front of another; one man having his leather shoes polished by another man in an otherwise deserted city: proto-photographic shutter technology favored the transaction. Simon Dybbroe Møller instrumentalizes this 1838 daguerreotype of a Parisian street, Daguerre's "Boulevard du Temple" to speak about the interdependence of photographic images and control, the housing crisis, identity and capital. The appearance of gas lamps on the Grands Boulevards of Paris earned it the nickname The City of Light. This show offers a different sort of clarity. In the *Boulevard of Crime* scaled down cast iron streetlamps light up a series of photographs that play with the very conventions of modern image making.

*Simon Dybbroe Møller has had solo exhibitions at Contemporary Art Centre in Vilnius, Fondazione Giuliani in Rome, UMMA in Ann Arbor, Kunsthalle Sao Paulo, 21er Haus in Vienna, Kunstverein Hannover, Frankfurter Kunstverein, among others. His work was included in the 5th Moscow Biennial, the 2nd Turin Triennial, and the 9th Berlin Biennial and in group exhibitions at MOCA Detroit; KW Institute for Contemporary Art in Berlin; Palais de Tokyo in Paris; SMK National Gallery in Copenhagen; The Barbican in London; Centre Pompidou in Paris; CCA Wattis in San Francisco, Hamburger Bahnhof in Berlin, Ludwig Museum in Köln, MMK in Frankfurt am Main and the Museum of Contemporary Art Tokyo. Simon Dybbroe Møller is a Professor and head of The Sculpture School at the Royal Danish Academy of Art. There he hosts the performance series Why Words Now. Together with Nina Beier he runs the exhibition space AYE-AYE. He is currently writing a book on the Photographic titled "A Dead Lions Roar". Simon Dybbroe Møller was born 1976 in Aarhus. He studied at the Kunstakademie Düsseldorf and at Städelschule in Frankfurt am Main*

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ROOM 1

Simon Dybbroe Møller  
*Tulips*, 2022  
C-Print, frame  
142x97 cm

Simon Dybbroe Møller  
*Sisters*, 2022  
C-Print, frame  
142x97 cm

Simon Dybbroe Møller  
*Boulevard of Crime I*, 2022  
lamp, shoes, tiles, shoe polish  
186x119x89 cm

Simon Dybbroe Møller  
*Architecture #4*, 2022  
Gelatin silver print, frame  
70x55 cm

Simon Dybbroe Møller  
*Baby II*, 2022  
C-Print, frame  
142x97 cm

Simon Dybbroe Møller  
*Architecture #5*, 2022  
Gelatin silver print, frame  
70x55 cm

ROOM 2

Simon Dybbroe Møller,  
*Boulevard of Crime II*, 2022  
lamp, shoes, tiles, shoe polish  
186x119x89 cm

Simon Dybbroe Møller,  
*Baby*, 2022  
C-Print, frame  
142x97cm

Simon Dybbroe Møller  
*Architecture #1*, 2019  
Gelatin silver print, frame  
70x55 cm

Simon Dybbroe Møller  
*Architecture #6*, 2022  
Gelatin silver print, frame  
70x55 cm

Simon Dybbroe Møller  
*Boulevard of Crime III*, 2022  
lamp, shoes, tiles, shoe polish  
186x119x89 cm

Simon Dybbroe Møller  
*Architecture #3*, 2019  
Gelatin silver print, frame  
70x55 cm

Simon Dybbroe Møller  
*Architecture #2*, 2019  
Gelatin silver print, frame  
70x55 cm

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The history of photography is a long street of crime. "Both photography and capital are linked to possession. They both possess what Marx called 'the property of appropriating all objects'". Upon invention photography looked out a studio window and saw a path for taking. An accredited pillaging. Perhaps why photography has always been associated with western realty, colonialism, the white guys of "science". The wunderkammers of society replaced with 35mm armed tourists devouring the land.

Because photography is a jail. A means of capture. Simon rolls in the bars that already existed implicitly. But whereas photography would perpetuate the lie of clear communication, Simon's is both cage and obstruction. Like shoes claiming gang turf, the chain link might as well be his hand claiming "mine." The Getty images appropriation. Mark your real estate. In photos crystal ball we see Simon's hand gently holding, gently smearing grease over illumination.

Early photographers claimed certain cultures believed photography stole their soul. Historical evidence shows it was a fabrication by the photographers who, in the blank screen of their subject's refusal, projected theft. Because photography is theft. It does steal souls. It turned people to illustration.

That photography has been conflated with image is a historic mistake. The image precedes photography - it is an old project, 100 years before photography, the "picturesque" was a term invented for painting. (In a real genealogy of artistic genre, photography would be a vestigial irruption in the grander historical trajectory of images, a subsidiary of printmaking, cameras as a niche form of image creation that somehow we all ended up with in our pockets. Photography is merely the sad Gutenberg press to the literature of image).

An image without photography: Mt. Vesuvius explodes, exposing its human to its ash albumen, and awaiting the development by plaster handling archaeologists. Tossing shoes at Bush is the image. (The camera armed press only printmake the reality of the image.) The highway signpost denoting "scenic point" is the artist. Not the countless photographs from that vantage - a photography whose relation to reality is strictly legal. Which is why photography goes hand in hand with property ownership - it is unnatural law, a document. A photograph's worth in part relies on its veracity to reality, whereas an image need not, it is already a thing in the world. It is the shoes that designate an image. The shoe tosser is the original photographer - the gang actually owns the land, while the camera man, real estate company, their taking is strictly legal. Simon is the tosser.

Because Simon's lifelong project is retrieving the image from photography. And using it to do evil. Simon himself might be evil, smearing the glass with bars, the lights with deillumination, appropriating realty with its own gun. It's glass with fingerprints whose whorls are bars, bars spell Getty, or Simon.

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For Simon, “photography” is merely the technology of theft, stealing images from a reality they already inhabit. When Simon does photography its to prove how impotent it is to reality. Or realty. Like how you get priced out of a nice loft apartment, this is photography, a technology for gentrification, for encapture, claim history, mine, I took it. Simon conjures images, frozen estates of reality. A light post removed from function instead shines as a dark idea bulb. Like a gang declaring turf, shot out lightposts and birds crashing into the clear window leaving grease like thumbprints, it makes it an image. Shoes tossed prevent rent hikes. Seems important. It’s the same window that photography is stuck with, which again, isn’t real, but strictly legal: “Bruce showed a Moor a picture of a fish, only to have the man respond that the fish would accuse him on Judgement Day for having given him a body but no soul.” A baby in jail.

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