

Simon Dybbroe Møller

(Aarhus, Denmark, 1976)

Waiting for Different Times, 2008, is a helter-skelter collection of geometric solids, piled up haphazardly like museum bases abandoned in an old warehouse. The resonant and vivid colors negate the possibility of assigning the work a distant date or associating it with a bygone period. Instead, the bases, because of their state of preservation and obvious lightness, seem to have just been discarded by an art museum whose works are difficult to place chronologically. The reason the eye cannot link these forms to one era is that the bases, while in some way realistic, are immediately revealed to be false. They seem like toy bases, modeled after our sketchy memory of modernism; they derive not from the historical reality, but from our projections onto its formal codes. They resemble the toys that Alberto Savinio accumulated in his paintings, somewhat like Platonic solids, somewhat like construction crates. In a way, Møller's bases resemble a three-dimensional puzzle, perhaps abandoned before it has been completed, maybe out of boredom after trying out infinite solutions. As Jan Verwoert has written, there is no space in the artist's poetics for nostalgia for the authentic. The point does not seem to be to project oneself toward a renewed tie to a precise historical fact, but to play with the complexity of forms that derive from the past, to turn them about in our hands, until we grasp an aspect, an angle, heretofore obscured.

In numerous works by Møller, the orthogonal forms of minimalist modernism are thrown into disorder through two different processes: the shifting of the axis into an unstable position and the application or revealing of a vivid color other than the whites and grays of austere, formal rationalism.

The bases in *Waiting for Different Times* are allowed to fall in space. The expectation to which the title ambiguously refers alludes to their future use, but also to the possibility of their definitive collapse. A similar mechanism, of falling and rewinding, is fundamental to one of his most well-known works, the installation *You Watch Leaves Rise and Cover the Branches of a Tree*, 2006, where solid geometric forms, painted gray and relating back to the modernist code, are arranged as if they had been thrown and scattered about in the space. It is only when visitors walk around that these forms reveal portions that were hidden upon entering the exhibition space, and which are colored yellow, cyan, and magenta, the fundamental hues employed in the reproduction of images. (EV)