

Simon Dybbroe Møller



Melody Malady, 2010

Books, men's suit, eye glasses, piano, dimensions variable. Courtesy of Harris Lieberman. Photo: Larry Lamay

Geboren 1976 in Aarhus (Dänemark), lebt und arbeitet in Berlin. 2001–05 **Staatliche Hochschule für bildende Künste – Städelschule**, Frankfurt/Main. Preise und Stipendien: **Ars Viva Preis des Kulturkreises der deutschen Wirtschaft im BDI** (2008–09). Förderstipendium des **Landes Hessen** für New York (2007–08). **Villa Romana**, Florenz (2006). Einzelausstellungen (seit 2009): *Brain*, **UMMA projects**, Ann Arbor/ Michigan; *The Whole of it*, **Andersen's Contemporary**, Kopenhagen; *Fast Flickering Black Bugs on a Cool White Background*,

Galerie Kamm, Berlin; *The Demon of Noontide*, Harris Lieberman, New York (2010). *Flotsam and Jetsam*, Nicolas Krupp, Basel; *Kompendium*, **Kunstverein Hannover**, Hannover; *Appendix*, **Frankfurter Kunstverein**, Frankfurt (2009).

Born in 1976 in Aarhus (Denmark), lives and works in Berlin. 2001–05 **Staatliche Hochschule für bildende Künste – Städelschule**, Frankfurt am Main. Awards and scholarships: **Ars Viva Preis des Kulturkreises der deutschen Wirtschaft im BDI** (2008–09). Scholarship from

the **Hessen government** for New York (2007–08). **Villa Romana**, Florenz (2006). Solo exhibitions (since 2009): *Brain*, **UMMA projects**, Ann Arbor/ Michigan; *The Whole of it*, **Andersen's Contemporary**, Copenhagen; *Fast Flickering Black Bugs on a Cool White Background*, **Galerie Kamm**, Berlin; *The Demon of Noontide*, Harris Lieberman, NYC (2010). *Flotsam and Jetsam*, Nicolas Krupp, Basel; *Kompendium*, **Kunstverein Hannover**, Hannover; *Appendix*, **Frankfurter Kunstverein**, Frankfurt (2009).

Melody

It might be diverting to set four texts in counterpoint, or, say, as counterpoint, or harmony, maybe, or melody. Half-recalling the music theory half-learned half a lifetime ago, with an eighth of his mind he began pulling books off his shelves.

*C The first thing I did was make a mistake. I thought I had understood capitalism, but what I had done was assume an attitude – melancholy sadness – toward it. This attitude is not correct. | G Work is the cause of all intellectual degeneracy, of all organic deformity. Compare the thoroughbred in R-'s stables, served by a retinue of bipeds, with the heavy brute of the N-farms which plows the earth, carts the manure, hauls the crops. | D The reason why manufacturing is "technologically progressive" has to do with its intrinsic attributes – production in this sector can be readily standardized, and consequently, the information required for production can be formalized in a set of instructions which can then be easily replicated. | A Let us imagine a man whose wealth is equaled only by his indifference. | E B- went to the movies. He was watching his favorite flick, *The Rise of Capitalism*, with S- and R-. When he had finished viewing the film, he went out and bought a printing plant, for fifty thousand francs. "Henceforth," he said, "I will publish myself, in handsome expensive deluxe editions, cheap editions, and foreign editions, duodecimo, sextodecimo, octodecimo." | B The first principle was moral: the plan should have nothing to do with an exploit or record, it would neither be a peak to scale nor an ocean floor to reach. What B- would do would not be heroic, or spectacular; it would be something simple and discreet, difficult of course but not impossibly so. | F# However, personal services cannot be easily standardized and subject to the same mass-production methods used in manufacturing. These types of services, therefore, will be 'technologically stagnant'. | C# Today every son of the newly rich makes it incumbent upon himself to cultivate the disease for which quicksilver is a specific in order to justify the labours imposed upon the workmen in quicksilver mines.*

B The second was logical: all recourse to chance would be ruled out, and the project would make time and space serve as the abstract coordinates plotting the ineluctable recursion of identical events occurring inexorably in their allotted places, or their allotted times. | Gb In general, if there are two activities, one of which is 'technologically progressive', and the other 'technologically stagnant', then in the long term the average rate of growth will be determined by the activity in which productivity growth is slowest. | Db Others, endowed with the bump of philanthropic discrimination, dry up their brains over political economy, or juridical philosophy in elaborating thick soporific books to employ the leisure hours of composers and pressmen. | Ab This is the main reason why capitalist economies eventually head toward the stationary state. | Eb "R-," M- says, "the embourgeoisment of all classes of men has reached a disgusting nadir in your case." | Bb The third was aesthetic: the plan would be useless, since gratuitousness was the sole guarantor of its rigor, and would destroy itself as it proceeded; its perfection would be circular; a series of events which when concatenated nullify each other: starting from nothing, passing through precise operations on finished objects, B- would end up with nothing. | F The philosophers of antiquity taught contempt for work, that degradation of the free man, the poets sang of idleness, that gift from the gods: O Melibae Deus nobis haec otia fecit. | C Smoke, rain, acedia.

Or was it abulia? That could be inconvenient, or maybe not, maybe not, greatly moved, finally, by indifference.