



Simon Dybbroe Møller, *What Do People Do All Day*, 2020-22
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Press Release

X A CAPITAL DESIRE

A group exhibition

16.09.2023 - 12.11.2023

Le Bicolore

**Maison du
Danemark**

X A CAPITAL DESIRE

16.09.2023 – 12.11.2023

The historical starting-point of the exhibition “X · A CAPITAL DESIRE” is the Danish artist Lene Adler Petersen’s incursion into the Copenhagen Stock Exchange – taken as the symbolic epicentre of patriarchy, commerce and capitalism. The next day, Denmark became the first country in the world to decriminalize pornography. The year was 1969.

The exhibition brings together sex, bodies and capital, with an unobstructed view of the Champs-Élysées. The « X » here is no longer a sign of the forbidden. Instead, it has become a marker, a constant in everyday life – a reality that remains hidden but is suddenly unveiled at Le Bicolore, the Maison du Danemark’s contemporary art platform.



Bjørn Nørsgaard et Lene Adler Petersen, *The Female Christ at the Stock Exchange*, 1969 © SMK Foto

Contemporary feminist debates

The way Adler Petersen's performance inverted the conventions of power was completely in tune with contemporary feminist debates about the representation of bodies and sex. At the same time Denmark did experience a boom in the production of pornographic material, which reinforced its international image as a liberal, open-minded society. This also ultimately led to reflexions on the equivalence between the liberalisation of the image and of bodies, and that transcended national borders. To quote the British critic Mark Fisher : Hardcore pornography haunts late capitalism, functioning as the cipher of a supposedly demystified, disillusioned 'reality'.

In 1969, at the same time as Lene Adler Petersen and Bjørn Nørgaard were combining explicit nudity with religious iconography in *The Female Christ*, with the cross gradually turning into literal "fucking machines", in the USA, the painter Betty Tompkins began producing her series *Fuck Paintings*, which uses images from pornographic photographs. In 1973, she was censored by French customs, which confiscated her artworks on the grounds that they violated obscenity laws.

If porn had ceased to be a taboo, underground industry, it was not until 1998 that a mainstream production company first released hardcore porn. The company that made history in this way was Zentropa, founded by Lars von Trier. Knud Vesterskov directed its first porn films, which shared a common manifesto and combined a feminist ethic with resolutely experimental aesthetics.



Rafael Moreno, *A Bottom's Poem*, 2022
© Courtesy Gaudel de Stampa & Rafael Moreno. Photographic credit : Gaudel de Stampa, Paris



Sexual liberation?

The work of the current generation continues to feature this frontal, direct corporeity, but is equally not afraid to take a sideways step to reveal the systems governing bodies and their visibility, and the production and flows of capital that connect them with each other.

Adam Christensen stages intimate scenes in which the most banal situations become an enticing narrative in an often dramatic language with explicit, tragicomic content that mingles autobiography with fantasy. With just a leather glove, Émilie Pitoiset uncovers an entire world of provocative, risqué gestural languages – the very absence of the body imbuing the glove with fetishistic potency. Miriam Kongstad's sculptures become a formless, undifferentiated mass of flesh and desire.

Sex and violence clash head-on in Tora Schultz's bedhead barricades, while Nina Beier's emotionally charged anthropomorphic sculptures set up disturbing juxtapositions that lay bare our value systems and their connection with fluid power structures.

Rafael Moreno's makeshift installations ask questions about the relationships between the human body, technological developments and domination scenarios in the neoliberalist context we live in. And for Simon Dybbroe Møller, ultimately it all comes down to libido – transactions dictated by vulgar thoughts.



Emilie Pitoiset, *Young love*, 2016.
© Island Brussels

Exhibition curator biography :

Anya Harrison is a writer and curator based in Montpellier. She is a graduate of the Courtauld Institute of Art (University of London), where she studied the histories of global conceptualism. She also holds degrees in English Language and Literature from the University of Oxford and in History of Art from Paris-Sorbonne University (Paris IV).

Since 2019, she is Curator at MO.CO. (Montpellier Contemporain) where she works on exhibitions, live programmes and publications. Her recent projects include the first solo exhibitions in France of Max Hooper Schneider (*Keep On Rotting In The Free World*, 2022), Betty Tompkins (*Raw Material*, 2021) and Marilyn Minter (*All Wet*, 2021). She co-curated the group exhibitions *Possessed : Deviance, Performance, Resistance (2020)*, *00s. Cranford Collection: the 2000s (2020)*, *The Non-Conformists. The Story of a Russian Collection (2019)*, *Trans(m)issions: Shared Experiences (2022)*, and *Immortal (MO. CO. Panacée, 2023)*. Among her upcoming projects is *Soleil Triste*, the second edition of a regional biennale that will take place at MO.CO. Panacée in Autumn 2023.

Prior to joining MO.CO., Anya Harrison was a member of the curatorial team of Baltic Triennial 13 (2017-18) and jointly organized Alban Muja's solo presentation for the Kosovo Pavilion at the 58th Venice Biennale (2019). As a freelance curator, her projects include *The Return of Memory* (HOME, Manchester, 2017), *Ceremony* with artist Phil Collins (Manchester International Festival, 2017) and New East Cinema (ICA, Calvert 22 and Barbican, 2014–2017). As a freelance writer, she has contributed to publications such as *Artforum*, *Frieze*, *CURA* and *Flash Art International* and to exhibition catalogues.

A cultural exchange between Denmark and France

The exhibition has received funding from the Bikubenfonden, the Obelske Familiefond, the Danish Arts Foundation and the New Carlsberg Foundation. It is the second in a series of three exhibitions at Le Bicolore, held between 2022 and 2024, which are mounted by French curators and featuring contemporary Danish artists. The exhibitions result from an annual open call followed by study trips to Denmark to spark encounters and interactions between French curators and Danish artists and cultural institutions.

Artists featured in the exhibition

Lene Adler Petersen - Nina Beier - Adam Christensen - Simon Dybbroe Møller - Miriam Kongstad - Rafael Moreno - Bjørn Nørgaard - Émilie Pitoiset - Tora Schultz - Betty Tompkins - Knud Vesterskov

Press visuals



Bjørn Nørgaard et Lene Adler Petersen,
The Female Christ at the Stock Exchange, 1969
© SMK Foto



Simon Dybbroe Møller, *What Do People Do All Day*,
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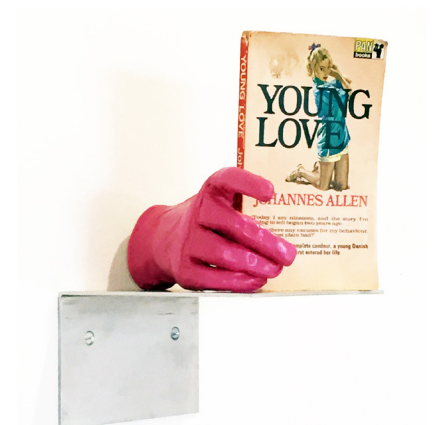
Tora Schultz, *Control*, 2022 © Tora Schultz



Rafael Moreno, *A Bottoms' Poem*,
2022 © Courtesy Gaudel de Stampa &
Rafael Moreno.
Photographic credit : Gaudel de Stampa,
Paris



Simon Dybbroe Møller, *Aperture and
Orifice*, 2014 © Courtesy de l'artiste.
Photographic credit : Andrea Rossetti



Emilie Pitoiset, *Young love*, 2016.
© Island Brussels

Le Bicolore

Le Bicolore is a **contemporary art platform** located in the Maison du Danemark, on the Champs-Élysées. Its exhibition space is complemented by a strong online presence. Podcasts, articles, digital events, virtual tours and videos are just some of the cultural experiences on offer.

The name “Le Bicolore” is an **affectionate nod** to the French national flag, **the Tricolore**. While endorsing the values of equality and diversity, Le Bicolore is dual, ambivalent and endlessly open to interpretation. Observing the world through the lens of Danish culture, it invites us to see both sides of the coin. Curiosity is Le Bicolore’s watchword, and its programme gives pride of place to topical issues, freedom of thought and controversial subjects. Everything is open to question at Le Bicolore, which beckons visitors to join in a **conversation between the French and Danish arts scenes**.

Le Bicolore endeavours to fathom, catalyse and reflect the creative dynamics at work in Denmark and the world today, starting from the premise that aesthetic and sensory experiences are as vital as meetings and debate in conveying ideas. The aim is to provide memorable experiences that will spark curiosity about Denmark.

Press preview on 15.09.2023 | 6pm

Visitor preview on 15.09.2023 | 7pm

For further information

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