





2. Installation view



3. Installation view



4. Installation view



5. Installation view



6. Amelie von Wulffen, *I Am a Global Citizen and a Bonvivant*, 2017, oil on canvas 7. Detail





8. **Untitled**, 1926, vertical seismograph component



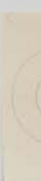
9. Bonnie Camplin, *Spirseq Drawings*, 2018, felttip, pencil, pen on paper 10. Detail

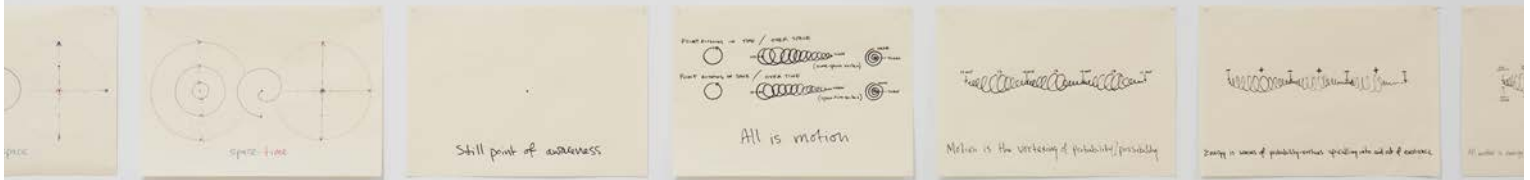
First there is Infinity . Infinity is Creation

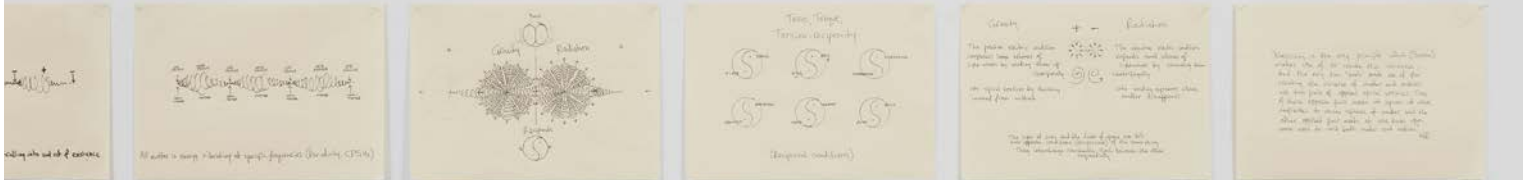
Infinity becomes aware

Awareness leads to the form of Infinity into Infinite Energy

Infinite Energy leads to a form that becomes that form that is not contained

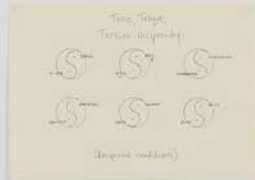






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First there is Infinity . Infinity is Creation



14. Installation view



15. Installation view



16. **Lea Porsager**, *erogenous zOnes (generator. Organizer. destrOyer) XXIII*, 2022, sliced wind turbine blade



17. Michael E. Smith, *Untitled*, 2017, digital video, 04.33 min.



18. Installation view



19. **Sonja Ferlov Mancoba**, *Squelette de l'esprit (Structure of the Spirit)*, 1984, bronze, edition 3 of 6



20. Installation view



21. **Tora Schultz**, *Divide-and-Conquer*, 2021, bent birch table with linoleum insert, designed by Magnus Olesen, produced at Botium 22. Installation view



22. Installation view



23. Mads Westrup, *Skyer*, 2020, oil on paper



24. Installation view



25. Jens Hüls Funder, *School Ship*, 2021, shelving system, model ship, LEGO, dust



26. Installation view



27. Bradley Kronz, *Untitled (Camera)*, 2019, upside down Polaroid camera, wood, tripod



28. Jens Axel Beck, *Tools*, 2013, carved wooden broom and shovel



29. Installation view



30. Dagmar Moldovanu

Field Study (I), 2021, branded carpet

Field Study (IV), 2021, branded carpet

Brainchild, 2021, toy tank, raspberry pi, camera, 3d prints, various components



31. **Dagmar Moldovanu**, *Prime Time*, real-time transmission from Brainchild, 2021, raspberry pi, monitor



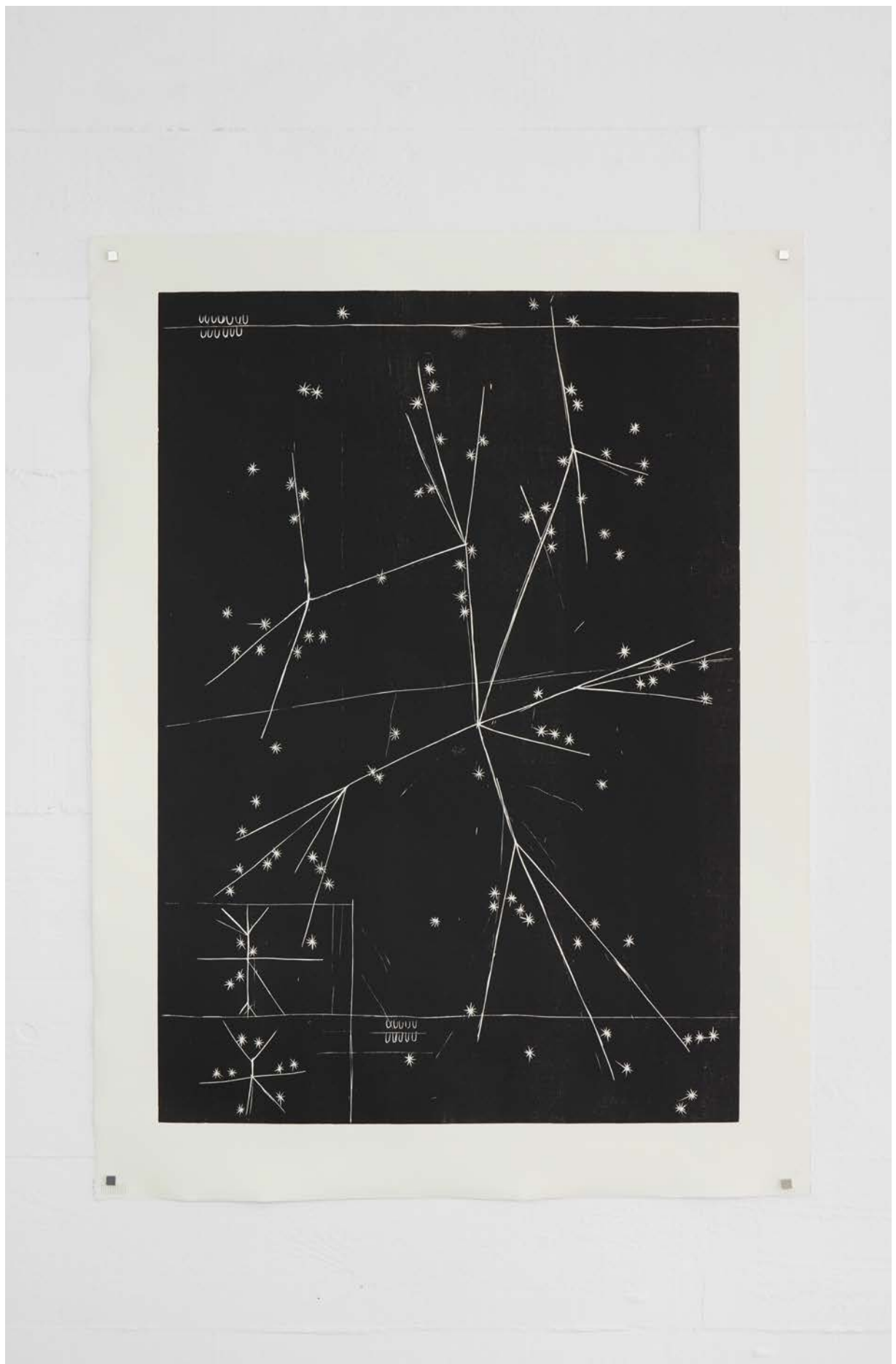
32. Installation view



33. Installation view



34. Kasper Hesselbjerg, *Wavy Fries (Single)*, 2020, CNC routed ash wood, steel



35. Ester Fleckner, *Jeg navigerer i kollisioner (I navigate in collisions)*, nr. 12, 2015, woodcut on paper



36. Installation view



37. Aia Sofia Coverly Turan, *Manti*, 2020, bronze



38. Installation view



39. Poul Gernes, *Uden titel (Sten med bemalet rille)* / *Untitled (rock with painted cut groove)*, 1979, cut rock, enamel



40. Paul Pfeiffer, *Pier and Ocean*, 2004, digital video, 11.00 min.

The title "P' for Perspective" is inspired by the Danish seismologist and geophysicist Inge Lehmann (1888-1993). Lehmann was unique; a passionate scientist whose work and private life merged into a singular and dedicated vision, focused on the reading and understanding of the forces of the inner Earth. Lehmann had a particular talent for examining seismographic registrations of earthquakes and movements from within the planet. Her readings were based as much on idiosyncratic intuition and personal interpretation, as they were on rational and categorical analyses. A different type of imagination was needed to challenge the status quo, and dream up a new understanding of the world.

In 1936 Lehmann published her seminal paper, simply titled "P'". The paper contained recordings of distant earthquakes with certain types of seismic waves, that travel through Earth and its core, so-called P-waves. Her readings showed anomalous characteristics in these, meaning that the waves reflected on a different and denser material structure than the liquid centre presumed to be the core of the planet. This eventually led to the groundbreaking discovery that Earth has a solid core inside a molten outer core. Essential knowledge that is now integrated in every calculation and model of our planet.

P' for Perspective looks at shifting scientific viewpoints and new cultural attitudes in our contemporary time. A volatile era characterised by a massive and constant flow of information and knowledge sharing. In a cyclical manner, the exhibition considers how such input is initially generated, mediated, and absorbed, and how it might end up being reexamined and used anew. Through crisis and triumph, the mundane, the enlightened and the cosmic, artworks function as containers that capture and materialise the energy of a certain period or a mere fleeting moment in that time. They signify the presence of a conscious observation.

The exhibition portrays life in motion, as images, objects and time-lapses; by means of incorporating both microscopic and macroscopic and internal and external optics, by reaching into ourselves and into the planet, and by stretching our imagination and our technology into the cosmos. As we traverse the globe and its elements, we bind our individual bodies to its physical dimensions across widely dispersed coordinates and increments of time, while a globalised network can seem to exponentially bring us closer to a common unified mind and core.

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Bradley Kronz
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Lea Porsager
Jens Axel Beck
Ester Fleckner
Mads Westrup
Jens Hüls Funder
Bonnie Camplin
Dagmar Moldovanu
Amelie von Wulffen
Michael E. Smith
Poul Gernes

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**Opening hours during exhibitions:
Thursday, Friday, Saturday 12-17
or by appointment**