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What do you want
15.8.2024 — 1.9.2024
Bladr

There are the things we can't have. The sold-out things and the expensive things and the invaluable things and the things that just aren't for sale. Essentially, these categories don't include a lot of things. We have so much money, at least those of us who are able to choose what we want. Something shiny, something temptingly rounded, something soft-looking, something weighty and well-crafted. Quality. What did that term even mean prior to nonstop materialism. What did nonstop materialism even mean prior to photographs.

A camera can provide images of beautiful things (and all sorts of other things, but isn't most desire directed at beauty and aren't most photographs motivated by desire). Craving silk or whatever is gilded or some terrific weapons or just a gorgeous little vase rose comb kitten glove. This is naturally a timeless feeling, but it seems reasonable to think that there is a substantial difference between wanting things from your more or less immediate visual field and wanting things from the cornucopia-like scope of photographed imagery. That the emergence of photography might literally have made us drool more. That actual wanting might be purer when the feeling sprouts from being in the physical presence of what you want.

Imagine what desire was before the camera, imagine what it entailed to want something before the age of mechanical reproduction. How the wanting possibly manifested itself in quite various manners. Having to lay your actual eyes on something in order for the possession-sparked fire to start burning versus lying in the all-seing privacy of your screens, yearning for new heels or new partners. Things containing the dubious promise of making life sexier, a bit more joyful.

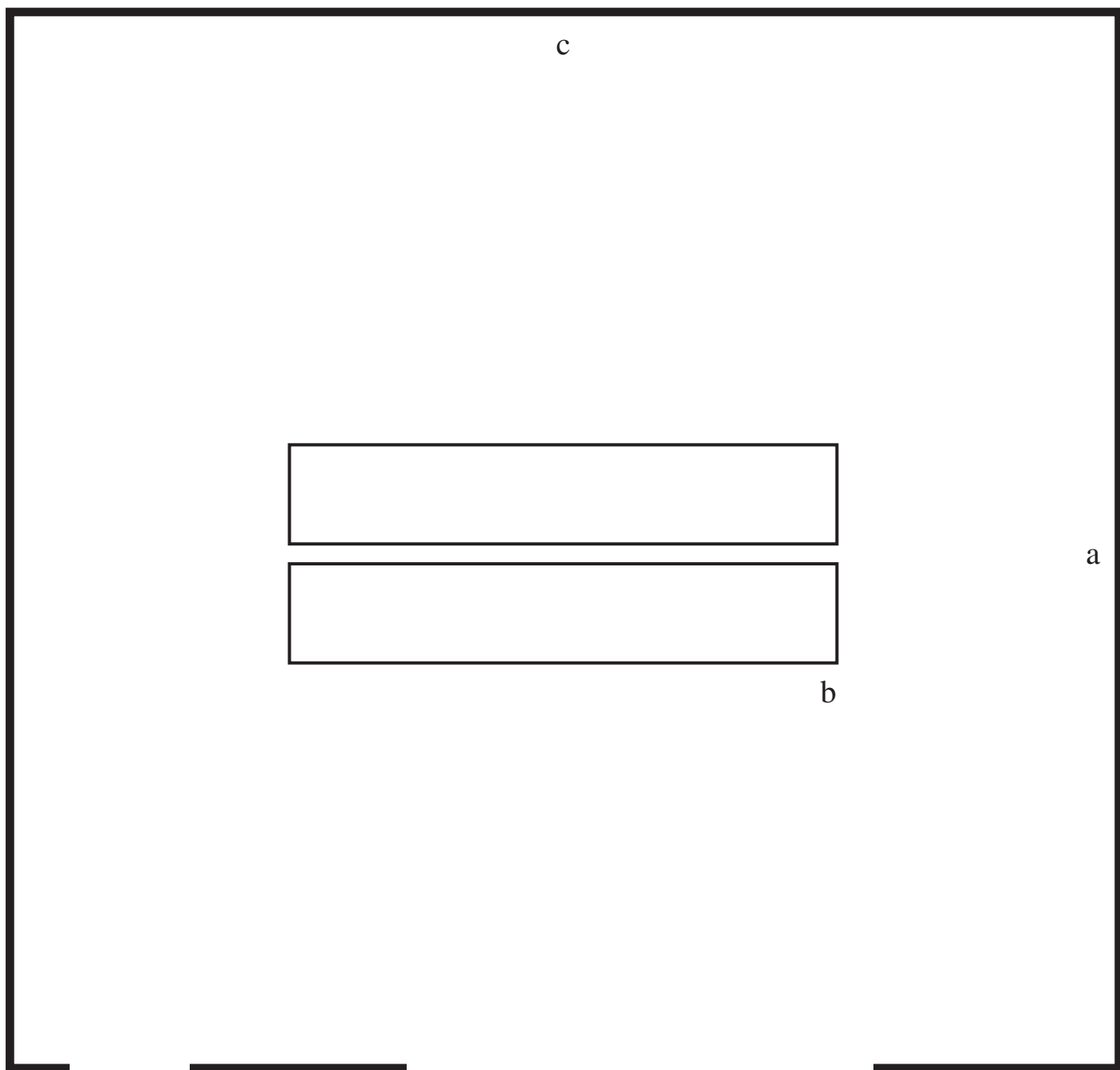
It might be the thing itself, but how would we know about the urgent need for that particular aluminum surface if it wasn't for the representation of it. Let's say that the thing is bound to disappoint. A rush of pleasure, sometimes lengthy and deep, will of course usually occur when we get what we want. The monumental delight in a flawless accessory or sudden erotic epiphanies is real. But then something breaks, corrodes, gets habitual or ultimately useless. Do we want things more if we can use them.

Upon landing in the center of a London fashion crowd in the early 1970s, Manolo Blahnik quickly became acquainted with an A-list of influential people, publishers and shoe wearers alike. Who makes us want what we want. When things become older and rarer, new intensities of desire begin to occur. Reselling, online auctioning, ways of presenting collector's items in order to make them look sensational.

A shoe horn, images of a shoe horn, a sculpture, functionless works of art. You can have it all.

- Nanna Friis

The exhibiton is kindly supported by The Danish Arts Foundation, Danish Art Workshops and Københavns Kommune Rådet for Visuel Kunst.



- a *Jouissance*, approx: 27 cm, 18,5 cm, 4 cm, polished aluminium, 2024
- b *Still pictures*, each 172x40 cm, archival pigment print on baryta hahnemühle paper, 2024
- c *Studio (Content-Aware Scale)*, 40 x 60 cm, archival pigment print on baryta hahnemühle paper, 2024