

Tommy Støckel: *SUPERADAPTER*

Vandrør, gasledninger og kabler til lyd, el og data udgør omdrejningspunktet i Tommy Støckels nye totalinstallation *SUPERADAPTER*, der er skabt specifikt til O—Overgadens underetage. På trods af at vand, gas, el, data og lyd normalt løber i hver deres rør og ledninger, og udgør hver deres kredsløb, er de i udstillingen tilsluttet ét fælles netværk gennem superadaptere – Støckels opfundne ultimative universelle transformer, der kan omforme alt.

Ud fra en fascination af, hvordan infrastrukturelle systemer organiserer vores dagligdag, skaber Støckel forbundne skulpturer, der blandt andet er hentet fra open source-filer. Iblandt disse digitale pixellerede former dukker skulpturelle versioner af arkitektur fra Christianshavn op. Inspireret af de uendelige kopier, som digitale readymades muliggør, imiterer Støckel arkitektoniske, teknologiske og virtuelle objekter fra vores omgivelser og giver dem nyt liv inde i kunstinstitutionen. Samtidig snørkler installationen sig hele vejen fra bagrummet og ud gennem vinduet på O—Overgadens facade, for aktivt at gå i dialog med den fysiske verden udenfor.

Ved at imitere computergrafikkens skarpe kanter leger Støckel med adskillige modernistiske kunsthistoriske referencer – blandt andet til den hollandske formalistiske gruppe de Stijl's ikoniske æstetik bestående af geometriske modeller og klare primærfarver. Samtidig refererer skulpturinstallationen til 1960ernes systemkunst i USA ved at være udgjort af et kredsløb fremfor at fokusere på enkelte, opdelte objekter.

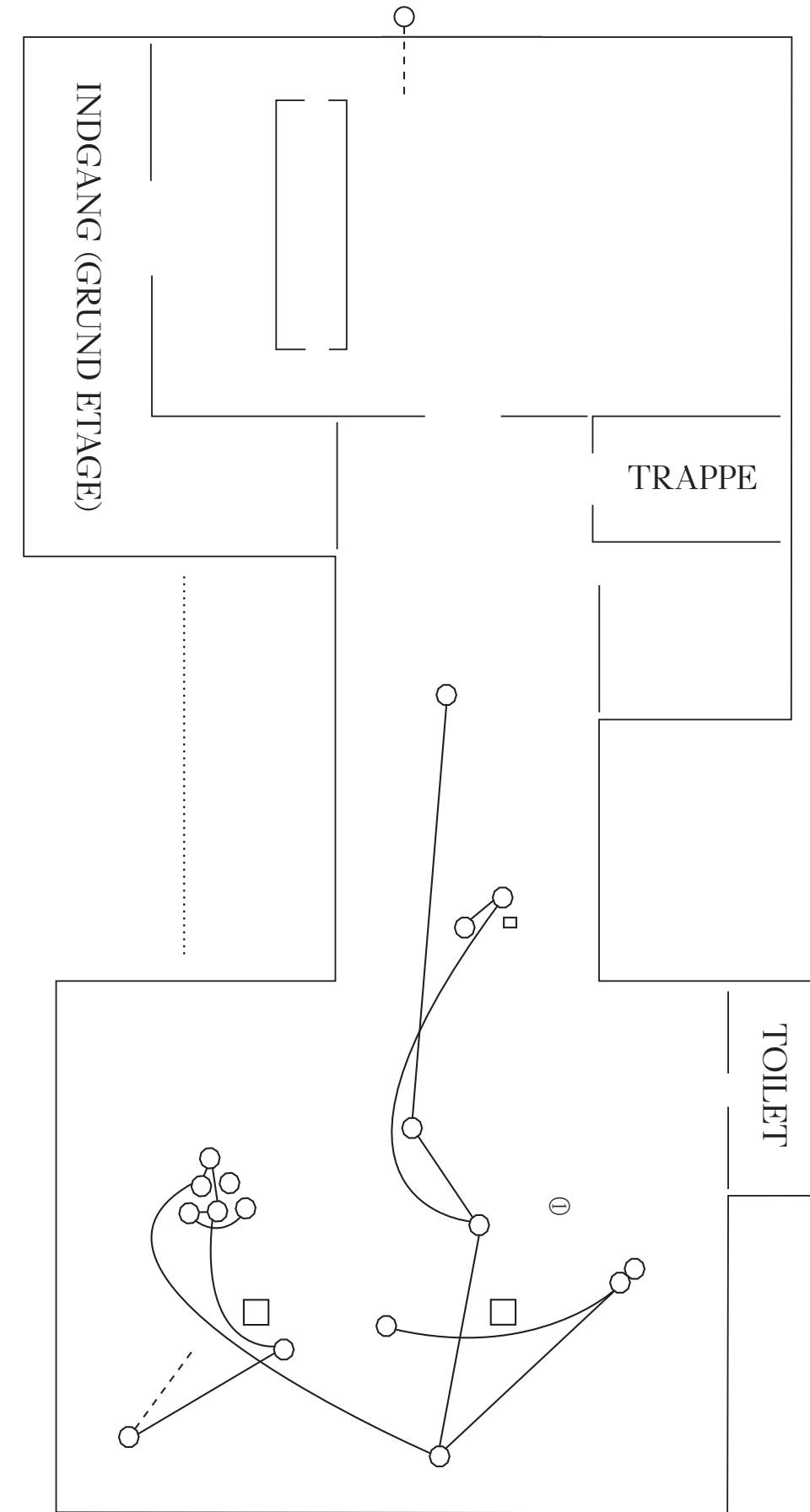
Godt hjulpet på vej af nutidens oplysning om datainfrastrukturer og økosystemer, har systemtænkningen særligt vundet indpas i det 21. århundrede, som en paradigmatiske ændring af vores forståelse af verden og det frigjorte menneske. På samme vis synliggør Støckels installation med fantasi og kritisk tænkning, hvordan vi ikke er isolerede enheder, men er til i kraft af vores forbindelser med alt andet.

Idéen om superadapteren er blandt andet inspireret af den tyske arkitekt Konrad Wachsmann, der var en pioner indenfor standardisering af modulære forbindelser. I et forsøg på at gøre vores dagligdag nemmere gennem innovation og design udviklede han det universelle konstruktions-element *The Grapevine Structure* i 1953, hvor samlepunkter og støttestrukturer udgøres af én enhed. Wachsmanns teorier var rent hypotetiske, og står kun tilbage som tegninger. På samme urealiserbare vis er Støckels *SUPERADAPTER* en metafor for menneskets konstante teknoutopiske drøm om, at morgendagen kan blive bedre med ny teknologi.

Tommy Støckel (f. 1972, DK) er uddannet fra det Kongelige Danske Kunstakademi og er bosat i Berlin. Støckel har haft soloudstillinger på Frankfurter Kunstverein (Frankfurt am main), SMART Project Space (Amsterdam), Nikolaj Kunsthal (København) og Arnolfini (Bristol). Hans projekter har desuden været vist i The Atlantic Project (Plymouth), Capc Musée d'Art Contemporain (Bordeaux), Tensta Konsthall (Stockholm) og på Gwangju Biennalen.

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Varierende dimensioner
Lakeret MDF, polystyren,
papir, kobberrør, stålrør,
plasticrør, strømkabler,
datakabler og audiodkabler

21 january — 13 march, 2022



O—OVERGADEN

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Water and gas pipes, as well as cables for sound, electricity, and data constitute the focal point of Tommy Støckel's new total installation *SUPERADAPTER* made specifically for the ground floor of O—Overgaden. Despite the fact that water, gas, electricity, data, and sound usually run in each of their designated circuits, for this exhibition they are connected to one joint network through "super adapters" – Støckel's invented ultimate universal transformer.

Starting from a fascination with how infrastructural systems organize our everyday lives, Støckel creates connected sculptures, partly collected from open-source files. Among these digital and pixelated shapes, sculptural versions of local architecture from Christianshavn turn up. Inspired by the infinite copies made possible by digital ready-mades, Støckel imitates architectonic, technological, and virtual objects from our surroundings and revives them within the context of the art institution. At the same time, the installation winds itself as a coherent network from the back room and out through the windows to the façade of O—Overgaden in order to actively engage with the physical world outside.

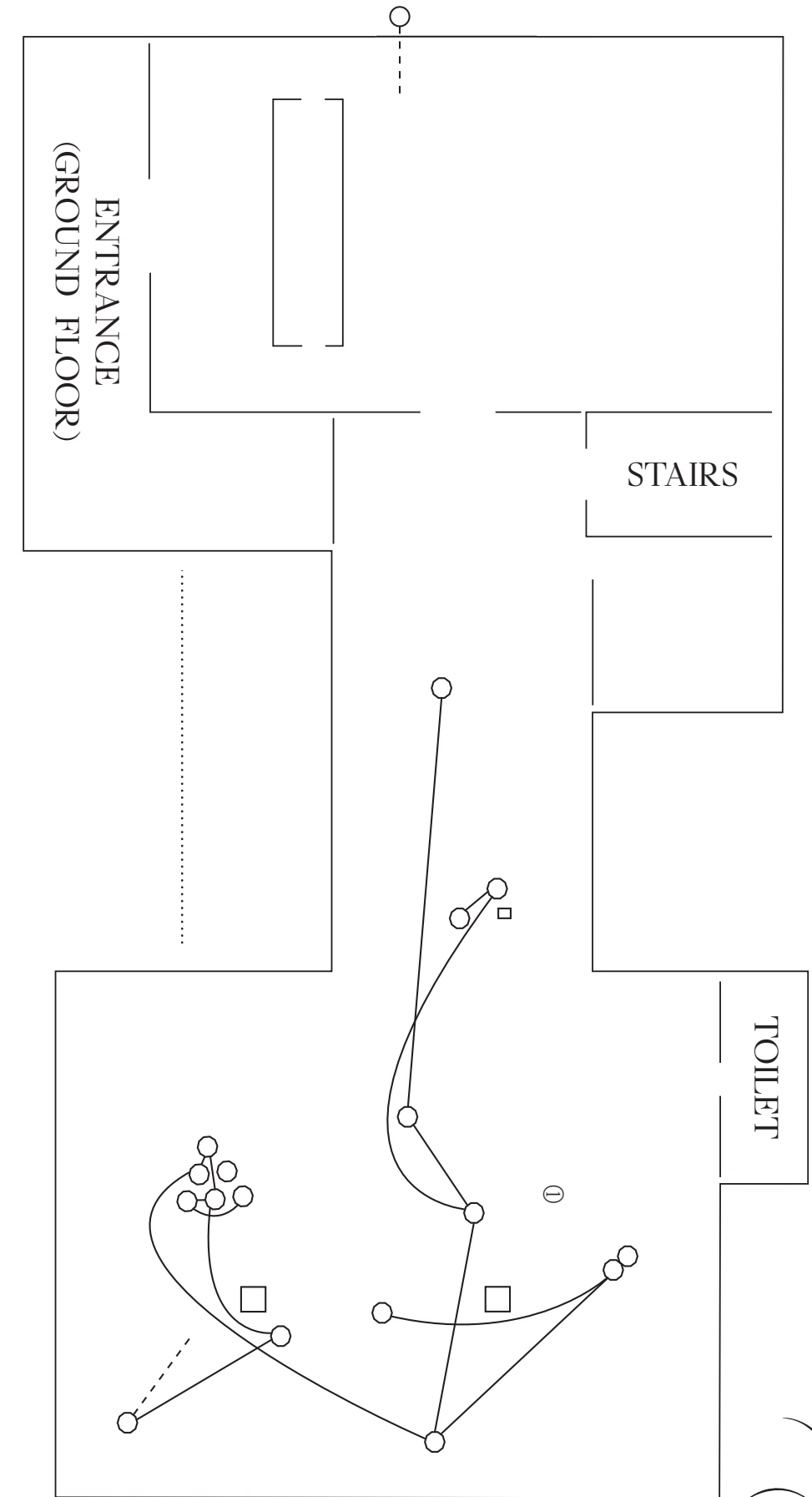
By imitating the sharp edges of computer graphics, Støckel plays with a number of modernist art historical references including, among others, the Dutch formalist group De Stijl and their iconic aesthetics consisting of geometrical models and bright primary colors. Simultaneously the installation refers to the systemic art of the 1960s in the US by being made up of a network rather than focusing on distinct, separated objects.

Helped by current knowledge about data infrastructures and nature's ecosystems, system thinking has gained particular footing in the 21st century as a paradigmatic change in our understanding of the world and the liberated human. In the same way, Støckel's installation renders visible – with imagination and critical thinking – how we are not isolated units but exist because of our connections with everything else.

The idea of the super adapter is partly inspired by German architect Konrad Wachsmann, who was a pioneer in the field of standardizing modular connections. In an attempt to ease our everyday lives through innovation and design he developed the universal construction element known as the *Grapevine Structure* in 1953, where connecting points and supporting structures are comprised in one unit. Wachsmann's theories were purely hypothetical and only remain as drawings. In an equally unrealizable manner Støckel's *SUPERADAPTER* is a metaphor for humans' constant techno-utopian dream of improving tomorrow by means of new technology.

Tommy Støckel (b. 1972, DK) holds an MFA from the Royal Danish Academy of Fine Arts, Copenhagen, and lives in Berlin. Støckel has presented solo shows at Frankfurter Kunstverein (Frankfurt am Main), SMART Project Space (Amsterdam), Nikolaj Kunsthal (Copenhagen), and Arnolfini (Bristol). His projects have been shown at The Atlantic Project (Plymouth), Capc Musée d'Art Contemporain (Bordeaux), Tensta Konsthall (Stockholm), and at the Gwangju Biennial.

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Variable dimensions
Lacquered MDF, polystyrene,
paper, copper pipes, steel pipes,
plastic pipes, power cables,
data cables, and audio cables



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