

# Villiam Miklos Andersen

## Caffè Crema

Core to visual artist Villiam Miklos Andersen's sculptural and relational work is queering familiar logistics and well-known tokens of (toxic) masculinity—whether transport industries, public toilets, or casinos.

For O—Overgaden, Andersen mounts the project *Caffè Crema*, a culmination of his recent years' production. Trailing Andersen's own experiences as, amongst other things, a truck driver, the exhibition borrows its title from the cheap coffee available at almost any freeway stop in central Europe, presenting, along with a multitude of objects, a real or *readymade* coffee machine.

Dwelling with the desire found in the undertows of contemporary culture—from gambling to global wholesale, pissing to parking—Andersen's objects span a series of lit-up stylized locker rooms (or are they toilets or sex cabins?), a room-sized freezer, intarsia wood mosaics showing hands at work at Rungis, the enormous wholesale market outside Paris, hand-carved, sensually curved oak urinals, and life-sized slot machines made from cypress and cedarwood, both giving off an aphrodisiac scent used in high-end perfumes for men. Formally drifting from readymades (and their quoted originals: think of Duchamp's urinal) to perfected artistic productions, the cluster of sculptural elements combines to form a colorful and captivating, grand-scale installation on a candy-striped floor, mimicking the green and yellow dividers in food markets or free trade zones.

Playing with the absurdities of late capitalism's global trade—in fact, a substantial number of the works are collaborative productions, made in countries from India to Italy—the serial accumulation of objects points to the industrial and structural urge to multiply and magnify. Moreover, it exposes the financial compulsion to box in, streamline, and control unruly organic materials in an attempt to substitute biodiversity with monoculture: from tulips to strawberries and carrots, or even bananas (also functioning as metaphors of gendered identity)—it is, in fact, *bananas*.

At the icy heart of the exhibition, in a -19°C walk-in freezer (enter at your own risk), this economical crux—boxed, systematized, and frozen organic items—becomes palpable. The amassed 3,000 tulips bring to mind perhaps the first ever unchecked financial speculation bubble and its crash: the 17th-century Dutch story of the bloated, collective desire for this flower, and the delusional trading of its bulbs, dubbed "Tulip Mania". The tale resonates in today's futures trading, and is evoked here by Andersen's display of frozen tulips, an image of the currently accelerated and omnipresent, mass distributed aesthetics and cliché of cut flowers. Adjacent are perfect examples of stylized fruits and vegetables—placed in plexiglass frames that seem to outgrow entirely, in both size and color, their central motif. This is a cold, if sexy world of the frozen and framed.

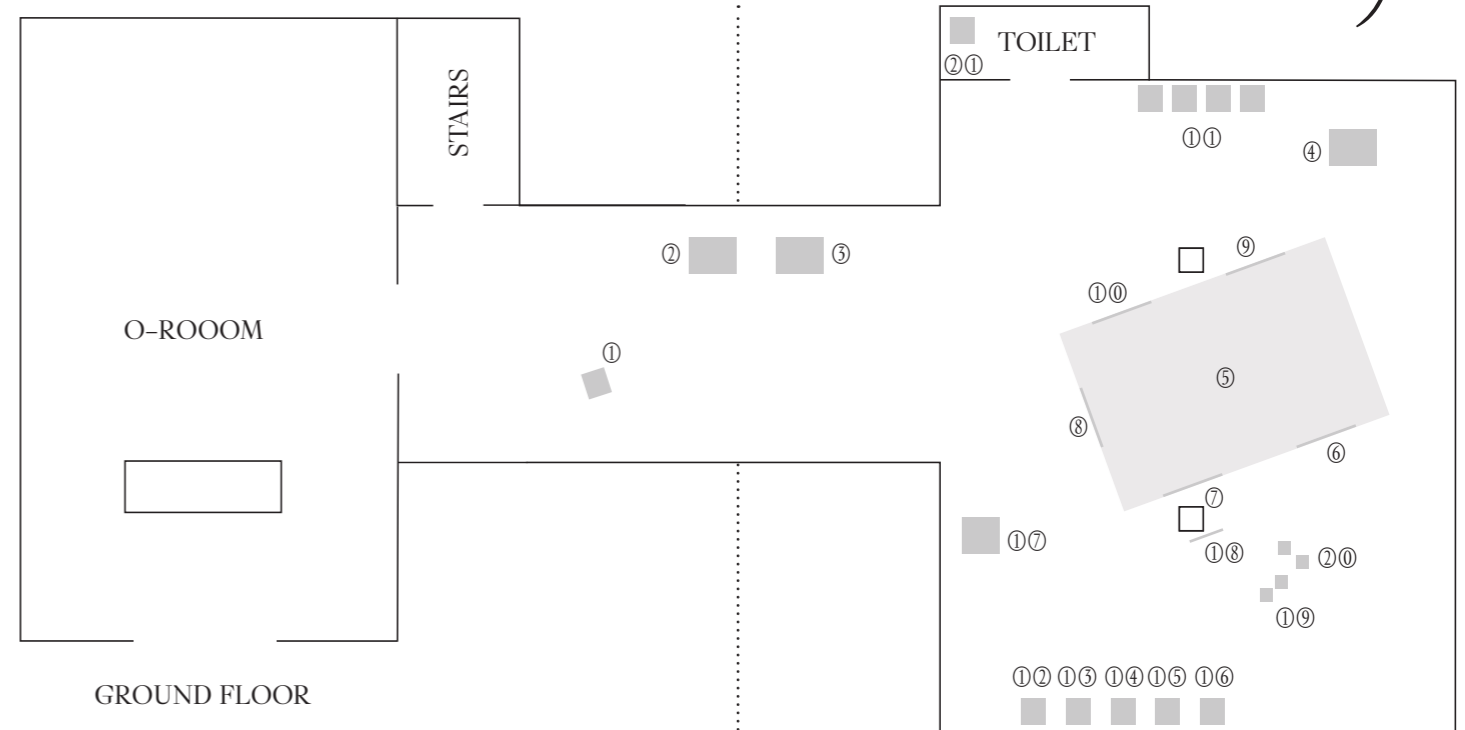
Outside, a road movie—with a jolly German "schlager" soundtrack—hovers over wooden replicas of slot machine stools (please take a seat), presenting a low-fi "making-of" documentary about the exhibition. We follow the artist, who in fact has run his own art handling company, and his friends in a Europcar. Shots of them transporting artworks from Frankfurt to Copenhagen are cross-edited with scenes of Athens' giant trading port Piraeus, the intarsia wood portrait of the artist in progress in India, and a variety of warehouses, among others.

Combining a flirtatious celebration of a workers' culture, reeking of male-dominated freight trains, and an insistent altering of its normative visual standards, Andersen's sculptural gestures tamper with the uniformity of our powerful infrastructures, exposing the violent systemic regulation of mundane actions, purchases, and movement patterns often hidden in plain sight.

### Biography:

Villiam Miklos Andersen (b. 1995, DK) is a graduate of the Städelschule in Frankfurt (2021) and the Jutland Art Academy (2020), living and working between Frankfurt and Copenhagen. Andersen has recently exhibited at venues including IShanthiroad, Bengaluru (2023), Simulacra, Beijing (2023), Documenta 15, Kassel (2022), Frankfurter Kunstverein (2022), and Kunsthall Aarhus (2020). He has been awarded the G+G Art Award Nord (2025), the Aarhus Art Prize (2020), and was shortlisted for the ars viva Prize for Visual Arts (2022).

23 November 2024 – 26 January 2025



① *Free Vend*  
163 × 94 × 63 cm  
Coffee vending machine

② *Cabin 1*  
③ *Cabin 2*  
Both works: 210 × 120 × 80 cm  
Aluminum, hinges, brackets,  
LED light

④ *Cabin 3*  
210 × 120 × 80 cm  
Aluminum, hinges, brackets,  
rubber, foam, LED light  
Produced in collaboration with  
Victor Miklos Andersen

⑤ *Flora's Wagon of Fools*  
600 × 240 × 300 cm  
Walk-in freezer, cut tulips

⑥ *Perpetual Inventory (strawberry)*  
⑦ *Perpetual Inventory (carrot)*  
⑧ *Perpetual Inventory (corn)*  
⑨ *Perpetual Inventory (pea)*  
⑩ *Perpetual Inventory (apple)*  
All works: 80 × 60 cm  
Acrylic glass, museum glass,  
acrylic nuts and bolts

⑩① *Water Sports*  
Four pieces, each 76 × 39 × 37 cm  
Oak, intaglio-type digital halftone  
print, acrylic glass

⑩② *Transactions (Caffè Crema)*  
⑩③ *Transactions (El Panal)*  
⑩④ *Transactions (counting stock)*  
⑩⑤ *Transactions (calculating)*  
⑩⑥ *Transactions (The Green King)*  
⑩⑦ *Transactions (the middleman)*  
All works: 85 × 68 × 20 cm  
Crated Mysorean intarsia wood inlay

⑩⑧ *Caffè Crema*  
24:53 min.  
Produced in collaboration with  
M.B. Pedersen

⑩⑨ *Medusa's Quest*  
Slot machine 178 × 45 × 41 cm;  
two stools 80 × 35 cm  
Cypress wood  
Produced for Una Boccata d'Arte 2024  
with the support of Fondazione Elpis

⑩⑩ *Medusa's Golden Gaze*  
Slot machine 178 × 45 × 41 cm;  
two stools 80 × 35 cm  
Cedarwood  
Produced for Una Boccata  
d'Arte 2024 with the support  
of Fondazione Elpis

⑩① *Et stort brad*  
Ceramics, 100 × 80 × 50 cm

All works are from 2024.

*Caffè Crema* marks the culmination of Andersen's participation in O—Overgaden's one-year postgraduate program, INTRO, supported generously by the Louis-Hansen Foundation.

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