



**Skulpturi.dk**

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## T-Space

### Jørgen Carlo Larsen

Opening reception February 11th from 5 to 8 p.m.

February 12th through March 12th 2011.

Wednesday – Saturday from noon to 5 p.m. (or by appointment)

The immediate impression of Skulptur.dk's space in St. Kongensgade is more that of a basement than that of a conventional art gallery. We are located in the corner of a courtyard, not facing the street. The ceiling is quite low, and there are visible heating pipes, the walls are not perpendicular to each other etc.

Jørgen Carlo Larsen has made this basement-character his point of departure and literally rebuilt the space into a number of basement storage spaces which we are hereby invited to investigate on our own.

A basement is a space for storage and stowage, a place for things you wish to hang on to and other things which you would rather forget about, a space for the unconscious, fetishism and lost stories. At the same time, however, a basement is also a room for physical activity, a place to go to mend a bicycle or build a bookshelf. If the living room can be considered a presentable and in a way a staged space – the room you invite people into and which symbolizes your status and your relations to your guests – the basement could then be considered the opposite of the living room: a space that is not 'extroverted' and where things are not put on display, but rather stowed away, for now or forever.

Jørgen Carlo Larsen's basement installation is in dialogue with the Danish Modernism of the fifties (and his own biographical childhood), with housecraft and D.I.Y work, everyday rituals, jam jars and collection mania (for instance the wine labels with pictures of chateaux). The sculptural objects we encounter in the spaces include: rebuilt furniture, women's slippers in soft colours, French wines, embroidered table-cloths, a steel construction and a samovar.

Although the items are generally separated by walls without windows they also belong together in common stories involving shared conscious and unconscious experiences. From a certain perspective an embroidered scarf and a rack for wine bottles are related phenomena. Fundamentally the installation is perhaps an investigation of the materiality and soul of the basement: of its mustiness and its promise of discoveries, its forgotten stories and recollections. Rebuilt as sculpture, the basement suggests a different social reality than the one which takes place on the upper storeys of the house.

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