



Bo Christian Larsson , A Cataclysm Raft-Out of Harms Way, 2011

Production still, photo: Tobias Yves Zintel

presents:

Bo Christian Larsson | Run To The Hills

Opening | Thursday November 17, 6pm
Exhibition | November 18 to December 17, 2011

Finissage | January 26, 2012
with Bernhart Schwenk, Pinakothek der Moderne

For his second solo exhibition at Steinle Contemporary, Run To The Hills, Bo Christian Larsson combines sculpture, video, and works on paper. Unlike many of his previous exhibitions, which feature a “central work” – often a large-scale installation and or performance remnant – Run To The Hills is a collection of small works, each feeding into the other to present a chain of reactions.

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Long obsessed with the notion of human nature, Larsson uses Western Art History and classic iconography as a starting point or lens through which he communicates. In *Imaginary Raft of Medusa*, Larsson takes a poster from the Louvre of Géricault's famous *Raft of Medusa* painting and multiplies the bodies, collaging the copied figures onto each other. The original picture is exaggerated to the point of absurdity, but at first glance it is hard to say whether it looks familiar because we are familiar with the painting, or because we have become so accustomed with imageries of mass casualties and destruction in the media.

Alongside the collage, Larsson will exhibit *A Cataclysmic Raft-Out of Harms Way*, the documentation of a performance he did with a lifesize raft made in 2010 at the Foundation *kunst:raum sylt quelle*. Pop culture and folklore are still very much a part of Larsson's practice: the exhibition's title *Run To The Hills* is borrowed from an Iron Maiden song about the massacre of the Indians. In a sculpture of the same title, mountains are molded in wax and sit atop a slaughter table bought in Berlin. The wax mounds are repeated beneath the tabletop as if they are reflecting in a lake. At the table's base is a section from a brass instrument; a clay tongue, covered in gold leaf, protrudes from its bell section while its stem rests on a weight. The sculpture is theatrical and disturbing, straightforward but multilayered. It is a post post-colonialist warning of sorts.

Illuminating the exhibition, quite literally, is a blue neon work that reads „Pygmalion“, referencing the Greek myth of the sculptor who fell in love with his own creation. Produced as if written with a shaky hand, Larsson is acknowledging the loaded subject matter, pulling the focus away from the myth itself, using the contemporary (and often commer-

cial) material to highlight the fixation in society to create something perfect, to perform at such a high speed that it is almost inhuman. Less homage to Minimalism than to the cheap shops whose bright neon signs line city streets, Pygmalion's imperfect letters and dim blue light leaves in its wake a post apocalyptic shadow.

The fact that these references are universal and their materials found (Larsson scours flea markets and used book stores wherever he is) is important to his practice. The result is a controlled chaos, an acknowledgment of the world around him – whether he is rejecting or accepting its elements, incorporating history or reconceiving it.

Caroline Dowling