

KARL LARSSON

TWELVE HOURS

OPENING FRIDAY, 13 SEPTEMBER 2013, 6PM – 9PM

14 SEPTEMBER – 26 OCTOBER 2013

TUE – SAT, 11AM – 6PM

When Foucault enters the amphitheater, brisk and dynamic like someone who plunges into the water, he steps over bodies to reach his chair, pushes away the cassette recorders so he can put down his papers, removes his jacket, lights a lamp and sets off at full speed. His voice is strong and effective, amplified by loudspeakers that are the only concession to modernism in a hall that is barely lit by light spread from stucco bowls. The hall has three hundred places and there are five hundred people packed together, filling the smallest free space ... There is no oratorical effect. It is clear and terribly effective. There is absolutely no concession to improvisation. Foucault has twelve hours each year to explain in a public course the direction taken by his research in the year just ended. So everything is concentrated and he fills the margins like correspondents who have too much to say for the space available to them. At 19.15 Foucault stops. The students rush towards his desk; not to speak to him, but to stop their cassette recorders. There are no questions. In the pushing and shoving Foucault is alone. Foucault remarks: "It should be possible to discuss what I have put forward. Sometimes, when it has not been a good lecture, it would need very little, just one question, to put everything straight.

Gérard Petitjean quoted in the foreword of
Security, Territory, Population
Lectures at the collège de France 1977-78
by Michel Foucault

Karl Larsson would like to thank Majse Aymo-Boot.



KARL LARSSON -ING, 2013, silkscreen print, 84 x 58 x 4 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON YOU MUST BE ABLE TO INTERRUPT A FRIENDLY CONVERSATION AT ALL MOMENTS, 2013, concrete, 60 x 60 x 26 cm



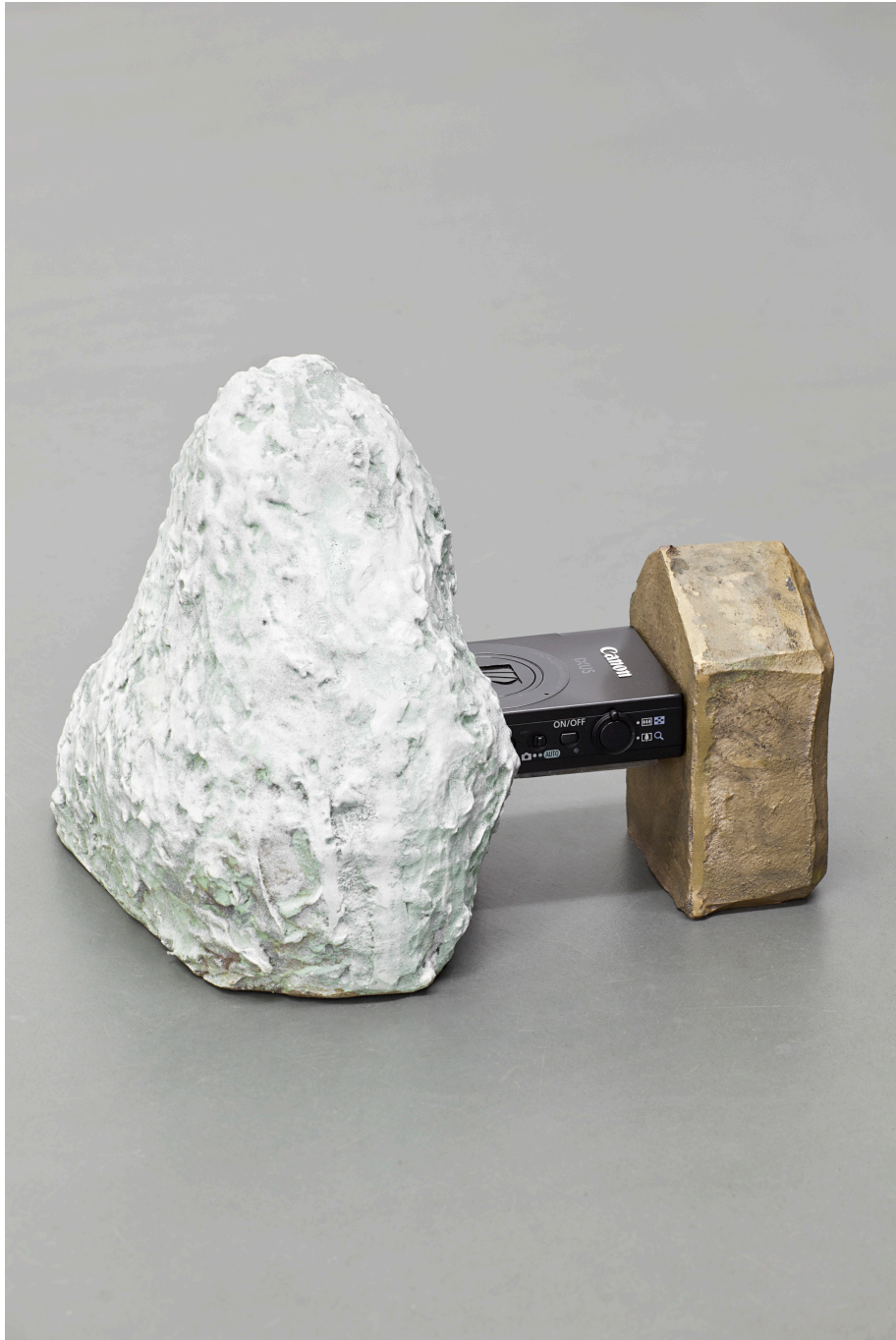
KARL LARSSON SAUNDERS WATERFORD SERIES (BIRTHDAY), 2013, silkscreen print, 84 x 58 x 4 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON WAS THE LITTLE „YES“ A VERY FRIENDLY „NO“?, 2013, bronze, digital camera, spray paint, 15 x 8 x 10 cm



KARL LARSSON IS IT ALMOST LIKE A SUMMER'S DAY?, 2013, bronze, digital camera, spray paint, 21 x 16 x 18.5 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON WHERE DO WE COMPLAIN?, 2013, bronze, digital camera, 16 x 12 x 18.5 cm



KARL LARSSON BÜHNE CARPET, 2013, hand-tufted carpet, 295 x 200 x 1.5 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON WE ARE GROWING HUNGER, HOSTILITY, WHEN THEY ARE NOT TREATED SERIOUSLY, 2013,
silkscreen print, 84 x 58 x 4 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



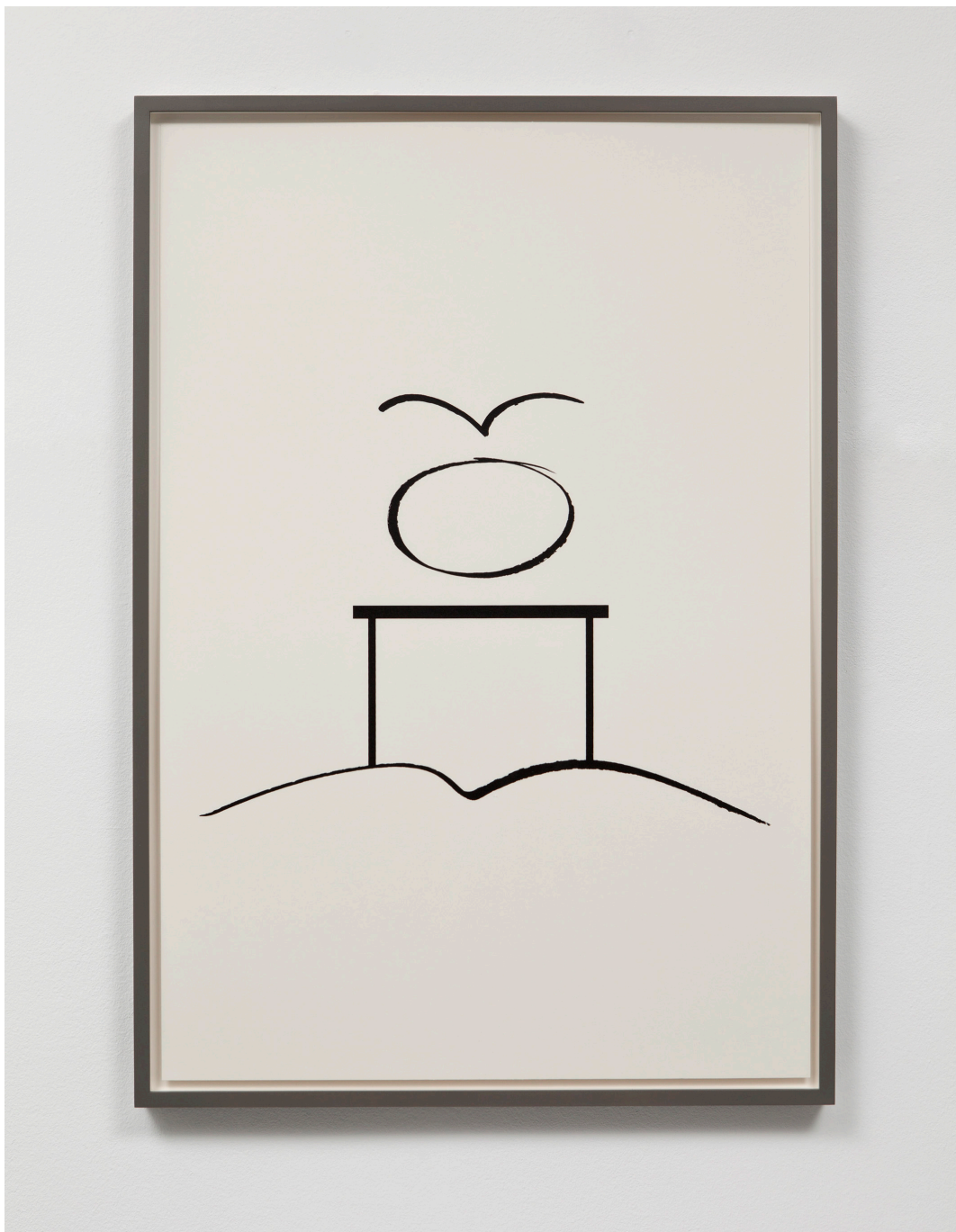
KARL LARSSON I WANT TO LIVE WITH THE CONSEQUENCES OF MY ACTIONS (ME 2!) [+DRAWING OF A TREE], 2013, silkscreen print, 84 x 58 x 4 cm



KARL LARSSON exhibition view TWELVE HOURS, 2013, Galerie Kamm, Berlin



KARL LARSSON YOU MUST BE ABLE TO INTERRUPT A FRIENDLY CONVERSATION AT ALL MOMENTS, 2013, concrete, paint, 60 x 60 x 26 cm



KARL LARSSON INVOLVEMENT, 2013, silkscreen print, 84 x 58 x 4 cm