

# Carl Emil Jacobsen: *Comb a Hairy Doughnut Flat*

En mængde voluminøse, organiske figurer har indtaget Overgadens første etage. Med deres rundede former i brændte pastelfarver, grovkornede overflader og tilsyneladende massive tyngder kunne de ligne amputerede kropsdele, overdimensionerede redskaber eller erotiske fetichobjekter.

Dette tvetydige formsprog udgør den balancerende nerve i Carl Emil Jacobsens arbejde, der med *Comb a Hairy Doughnut Flat* – den danske kunstners første institutionelle solo-udstilling - omdanner udstillingsrummet til et værksted og et stykke natur. Med processen som et mål i sig selv og en næsten rituel opmærksomhed på materialebearbejdning og fysisk formgivning, emmer Carl Emil Jacobsens abstrakte skulpturer af en insisterende sanselig appel.

*Comb a Hairy Doughnut Flat* – hvis titel er lånt fra en matematisk teori om buede fladers geometri og rumlige dynamikker – præsenterer en ny serie af pigmentbemalede skulpturer i akryl og fiberbeton, samt et særligt allokeret rum til skitser og modeller. Udstillingen er bygget op som en transitorisk scenografi, der i løbet af udstillingsperioden udfolder sig i tre forskellige faser. Ud fra arbejdstitlerne *First Impression*, *Odd Couple* og *Flip Side* vil Jacobsen flytte rundt på værkerne for at undersøge processen som materiale og værkernes relationelle foranderlighed.

Kunstværker er som regel afsluttede, når de præsenteres i en udstilling – klar til de øjne, der møder dem som færdige og endegyldige udsagn. Jacobsens værker er også afsluttede, men snarere end at lade sansningen standse ved de færdige former, er deres ambition at spore beskueren ind på selve processen og

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formgivningen. Hvordan definerer bearbejdning af beton, sten og pigment objekternes væren? Kan et blik på et værk således blive et blik på dets tilblivelse?

På den måde er udstillingen i sig selv et eksperiment: Kan det lade sig gøre at se andet end selve værkerne i et rum – kunstrummet – hvis utvetydige funktion er, at ting skal ses? Hvordan fornemmer vi det bagvedliggende arbejde, jorden og pigmenterne som deres egne materialer, løsrevet fra de former og farver, som skulpturerne binder dem til?

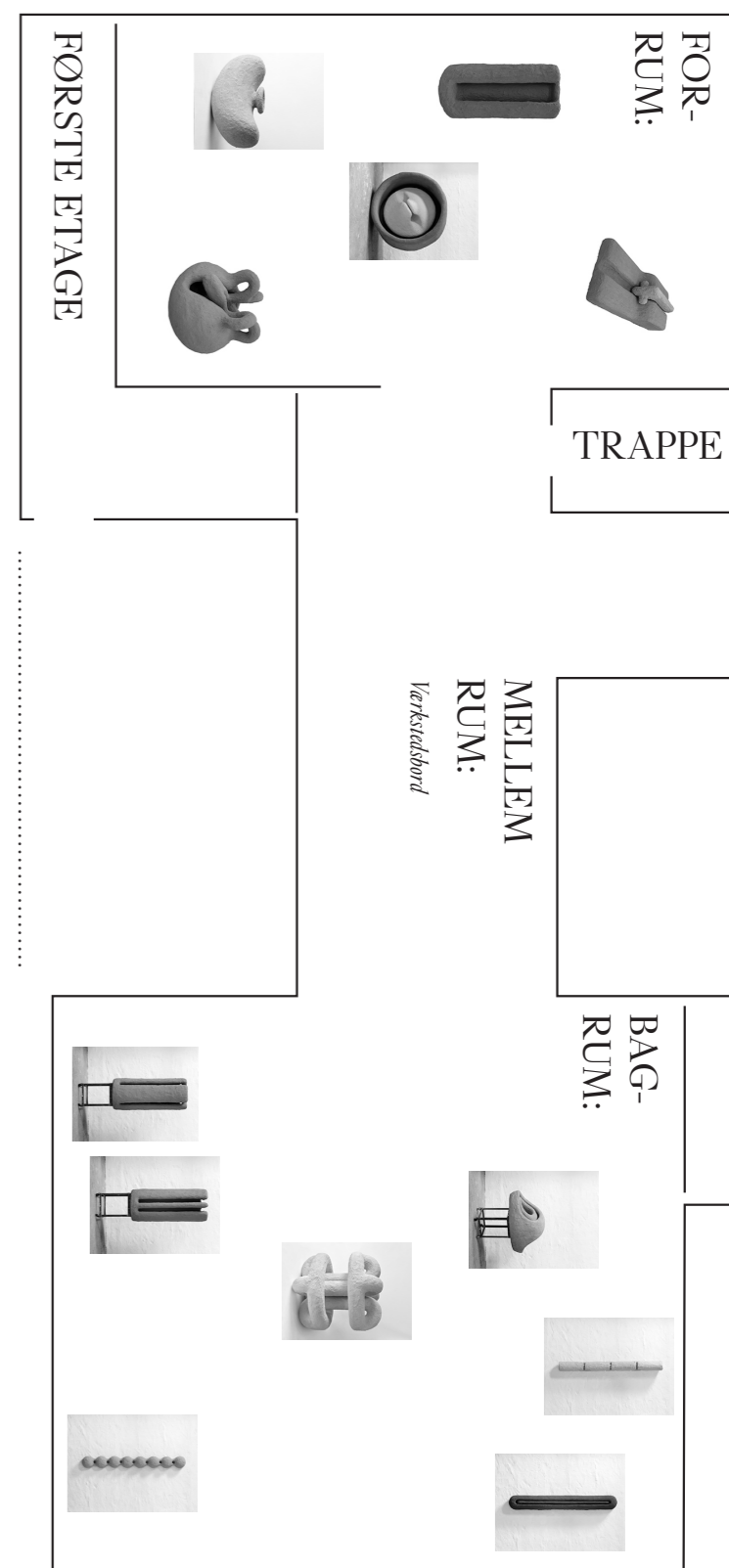
Med sin unikke pigmentproduktion og anvendelsen af lokale sten og mineralske materialer forbinder Jacobsens praksis sig helt konkret til landskaberne omkring ham. Naturens regenereringsprocesser og en cyklisk fornemmelse for organisk transformation er hele tiden til stede i det skulpturelle udtryk. Men ved siden af formsproget – der trækker sine tydelige spor af modernistisk abstraktion – trænger en anden stemme sig også på. Man kunne kalde det et natursprog eller et kropssprog: en tidløs understregning af, at det kunstige og det naturlige ikke er hinandens modsætninger. At kroppen og øjnene er gensidigt afhængige af hinanden i mødet med kunsten såvel som med naturen.

Carl Emil Jacobsen (f. 1987, DK) er uddannet industriel designer fra Kolding Designskole (2012) og arbejder i feltet mellem kunst og design. Hans værker er blevet udstillet på bl.a. The Curio, Chart Art Fair, Forårsudstillingen på Kunsthall Charlottenborg, Patrick Parrish Gallery, New York, Galerie Maria Wettergren, Paris, Piscine, Aarhus og Rundetårn, København. I 2018 deltog han i den prestigefulde designudstilling MINDCRAFT18 i Milano, og i 2020 blev han udvalgt til Statens Kunstfonds to-årige karrieredeviklingsprogram 'Den unge kunstneriske elite'.



Under udstillingen vil værkerne skifte placering

13 august – 10 oktober, 2021



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# Carl Emil Jacobsen: *Comb a Hairy Doughnut Flat*

13 August – 10 October, 2021

Several voluminous, organic figures occupy the first floor of Overgaden. With their rounded shapes in burned pastel colors, their crude surfaces, and seemingly massive weight they could resemble amputated body parts, oversized tools, or erotic fetish objects.

This ambiguous mode of expression constitutes a balancing nerve in Danish artist Carl Emil Jacobsen's work, and with *Comb a Hairy Doughnut Flat* – the artist's first institutional solo exhibition – the exhibition space is turned into a workshop and a piece of nature. With the process as its own goal and an almost ritualistic attention on the breakdown of materials and the physical shaping, Carl Emil Jacobsen's abstract sculptures are oozing an insisting, sensuous appeal.

*Comb a Hairy Doughnut Flat* – that borrows its title from a mathematical theory about the geometry and spatial dynamics of curved surfaces – present a new series of pigment-painted sculptures made in fiber concrete and acrylic as well as a distinctive space displaying sketches and models. The exhibition is built up as a transitory scenography which unfolds in three different phases during the exhibition period. Based on the working titles *First Impression*, *Odd Couple* and *Flip Side* Jacobsen rearranges the works in order to examine the process as a material and the relational changeability of the works.

Artworks are usually completed when they're presented in an exhibition – ready for eyes meeting them as final statements. Jacobsen's works are completed too, but rather than letting the sensory perception end with the finished forms, the ambition is to lead the

viewer in the direction of the actual shaping methods. How can the artist's processing of concrete, rock, and pigments define an object's being? Can a gaze at an artwork be a gaze upon its creation?









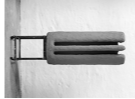
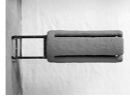

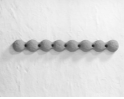
As such, the exhibition is an experiment: is it possible to see anything else than the works themselves in a space – the exhibition space – the designated function of which is to enable objects to be looked at? How do we sense the underlying work, earth and pigments as their own outlined materials, detached from the shapes and colors to which sculptures attach them?

With his unique production of pigments, utilizing local stone and mineral materials, Jacobsen's practice is literally connected to the landscapes surrounding him. Nature's regeneration processes and a cyclic feeling of organic transformations is constantly present in the sculptural expression. Traces of modernist abstraction are drawn through his sculptural language, but aside from this language, another voice intrudes. You could call it a "nature language" or a "body language"; a timeless underlining of how the artificial and the natural are not opposites. The body and the eyes are mutually dependent in their encounters with art as well as nature.

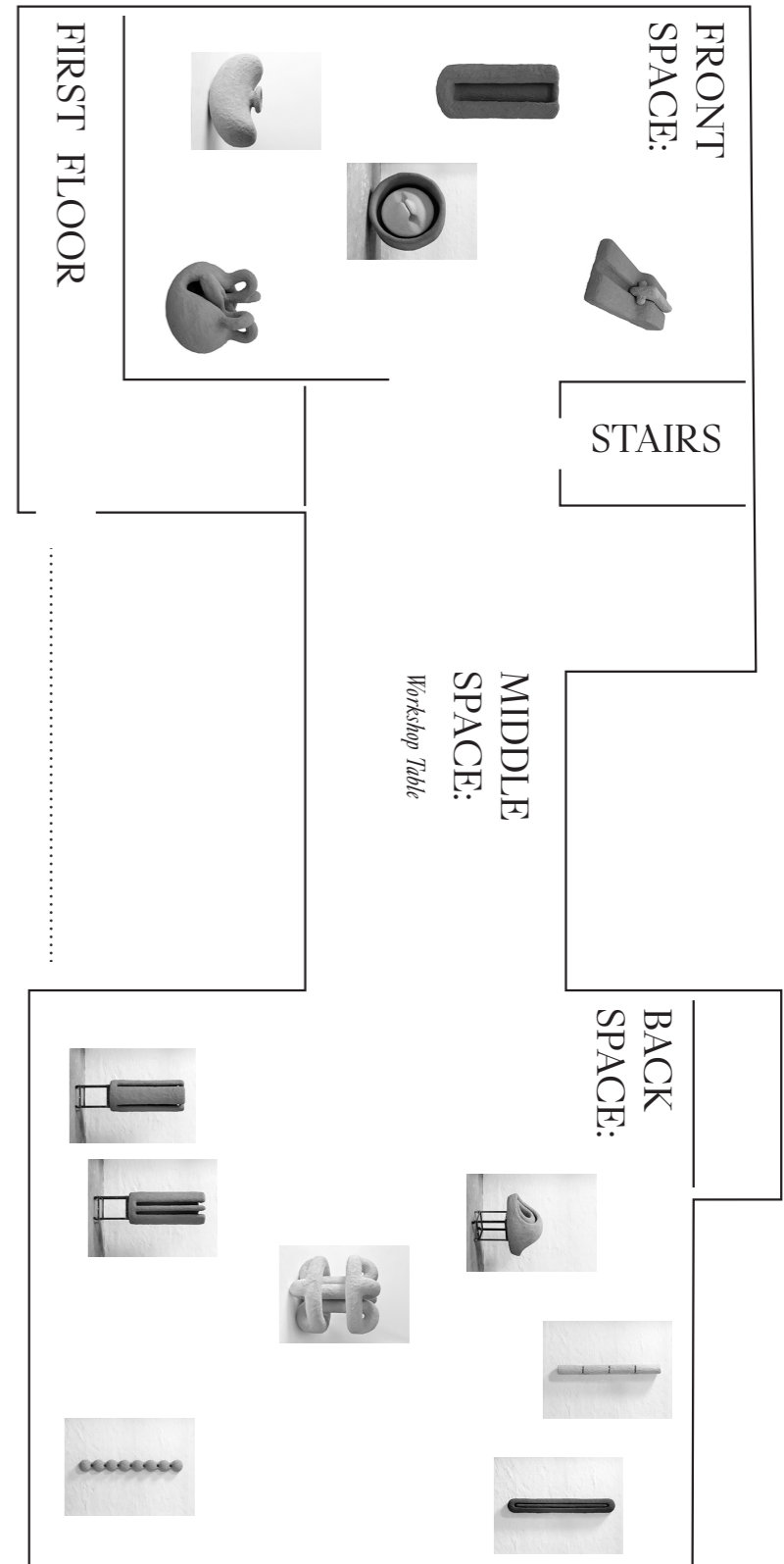
Carl Emil Jacobsen (b. 1987, DK) holds a MA in Industrial Design from Design School Kolding (2012) and works in the intersection between art and design. His works have been exhibited at The Curio, Chart Art Fair, the Spring Exhibition at Kunsthal Charlottenborg, Patrick Parrish Gallery, New York, Galerie Maria Wettergren, Paris, Piscine, Arhus and The Round Tower, Copenhagen, among other places. In 2018 he participated in the prestigious design exhibition MIND-CRAFT 18 in Milan and in 2020 he was selected for the Danish Arts Foundations two-year career development program 'The Young Artistic Elite'.

The exhibition is supported by: Grosserer L. F. Foghts Fond  
Danmarks Nationalbanks Jubilæumsfond af 1968  
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| <i>Bean</i> , 2021<br>H45 x W45 x D80 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål         | <i>Rose Hip Poi</i> , 2021<br>H90 x W110 x D100 cm.<br>Akryl, fiberbeton, moler, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål | <i>Nose</i> , 2021<br>H40 x W75 x D40 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål   | <i>Lip Tub</i> , 2021<br>H170 x W170 x D75 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål                |
|   |    |   |   |
| <i>Anchor Chain</i> , 2021<br>H85 x W20 x D20 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål | <i>Lady Finger</i> , 2021<br>H85 x W25 x D20 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl og sten, polystyrene, stål                    | <i>Diaper</i> , 2021<br>H55 x W60 x D20 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål | <i>Dough Knot</i> , 2021<br>H40 x W140 x D150 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, marmorrel, kalk, polystyrene, stål             |
|   |    |   |   |
| <i>Red Tower 5</i> , 2021<br>H120 x W50 x D50 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, polystyrene, stål                  | <i>Red Tower 2</i> , 2021<br>H120 x W50 x D50 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, polystyrene, stål                           | <i>Red Tower 1</i> , 2021<br>H120 x W50 x D50 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl, polystyrene, stål            | <i>Part of Strings</i> , 2021<br>H185 x W20 x D12 cm.<br>Akryl, fiberbeton, pigmenter fra knust tegl og sten, marmorrel, kalk, polystyrene, stål |

During the exhibition the works will change location



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