

T.P.C. Revolver.

Most people associate the word Revolver with something threatening or the opposite, something secure, all depending on how they relate to the word revolver as an object. But Revolver also has a meaning as a verb. To rotate, turn, consider. It is this complexity that forms the basis of the title of this section.

Jan Skovgård has "visited" masterpieces at art museums all over Europe, and they have "visited" him. In the Revolver section they have made a trip to his studio. The photos which constitute this section are all the result of "something" from the art museums of Europe being thrown around at Jan Skovgård's studio.

All exposures took place at night. In rooms without windows, where all sources of light had been extinguished. In darkness. "... when he wanders around in the dark with his pack, kicking the dust. He finds his bearings with his flash-light. From his belt ropes are hanging which he drags behind him. At the other end they are not fixed to anything in particular. They are just long". As a "flash-light" Jan Skovgård used a slide projector, in which slides from the archive of The Permanent Collection functioned as filters. The slide projector becomes the light source for navigation and the slide becomes the filter through which he experiences. When the light source is swung around in the dark rooms, pictures emerge, rooms emerge, surrounded by darkness. Pictures and rooms that disappear again, slip into darkness when the slide projector is turned again.

It is an illumination (literally and figuratively). Something has been lit up by "something" from *in the vicinity of* the masterpieces of Western civilization. In this light an exposure is made. This is where Jan Skovgård's pictures come into existence. An illumination. These photos of "something on something" can then again be thrown on to something by means of a slide projector. Another exposure is made. Or "something" can be thrown directly on the photo, and then an exposure can be made again. A photo of "something on something on something". And you can go on like this. That is what Jan Skovgård does. One picture refers to another picture. A labyrinthine system where the pictures refer to other pictures. A "why?" addressed to one picture is answered by another picture and another "why?". In this rattling along Jan Skovgård's work comes into being.

Every picture is provided with a system of notes containing information of its origin. Which works of art and which artists. And where; at which museum they can be experienced. The note is part of Jan Skovgård's work. It is a reference to the source, to the prerequisites. But it also provides the picture with a reason. The note is an access to the reasons why.

Revolver is in several respects a generational work. As regards photo-technical methods, history of civilization and the work itself. When a photographic material is copied or rephotographed, one speaks of generations. A photo-technical sequence of generations involves a loss of original information. A kind of oblivion. Relating to the history of civilization the project refers to persons who were here before us and their works. Just as previous generations are important for the shaping of Jan Skovgård's works and our possibilities of experiencing them. Also with respect to the work itself, the character of the work, it is possible to speak of generational work. "Unfinished accounts" are exhibited as sketches. The materials are made visible, often as arrangements, and the stage setting is also documented. A practice is exposed. The project is provided with an inner room. The individual work gains volume. There is a long tradition for exhibiting sketches. Jan Skovgård's practice just seems somewhat reversed. Entire installations, complex hangings, large pictures are exhibited as *sketches* - whereas the final work is a small photo.