

That was then... This is now

*That was then.. This is now*¹, is an exhibition made to discuss the position of craft today curated by Heidi Bjørgan at Hordaland Art Centre (HKS) in Bergen, Norway.

That was then... This is now opens November 20th 2009 and lasts until December 20th 2009.

As an integral part of the exhibition, a one-day seminar will be held to discuss the issues it raises. A publication containing relevant texts will also be produced.

The topic of the seminar will be a discussion of the changes that have happened during the last eight years. It is scheduled for the opening day of the exhibition on November 20th 2009. Speakers are Glenn Adamson (art historian and Head of Graduate Studies at the Victoria and Albert Museum, London and author of *Thinking Through Craft*), Synnøve Vik, (art historian, critic and exhibition coordinator at The Norwegian Association of Arts and Crafts, Oslo), Hans Støfer (designer-maker working in the field of the Applied Arts and professor at the Royal College of Art, London) and Anders Ruhwald (artist, London/Detroit).

The publication will contain a collection of texts which explore the premise of the exhibition project *That was then... This is now*. Bjørgan will act as editor and will invite both well-established and newly graduated writers, artists and art historians to reflect on topics relating to the exhibition. The publication will be published April 2010.

Background to *That was then... This is now*

The point of departure for this exhibition project is the exhibition *Made in Scandinavia*, which was shown at Galleri Temp during the Bergart festival programme of Hordaland Art Centre in 2002. Heidi Bjørgan was part of Galleri Temp from its inception and acted as project supervisor and principal curator for *Made in Scandinavia*.

Made in Scandinavia was an exhibition which debated the dividing lines between design, visual art and craft from a craft maker's point of view. It introduced a broad range of up and coming artists and designers from Denmark, Sweden, Finland and Norway. The works in the exhibition were made of metal, textiles, glass and ceramics. Through the exhibition Galleri Temp wished to show a selection of works that could present 'the new design' emerging from Scandinavian art colleges at the time. Galleri Temp also hosted a panel debate in conjunction with the exhibition to discuss their findings.

Judging by the popularity and coverage the exhibition enjoyed, the exhibition very much struck a chord at the time.

About *That was then... This is now*

With this exhibition Bjørgan picks up the discussion from 2002.

What has traditionally been defined as craft is now in an even less clearly defined landscape, where it can just as easily appear labelled as design or visual art. The exhibition discusses issues relating to placing and defining what we understand as craft today? What we are

¹ The title is the same as that of an American film from 1985 directed by Christopher Cain.

supposed to understand as craft is the subject of a discourse voicing contradictory arguments. This discussion is the point of departure for the exhibition asking questions like: Do the practitioners seek a common undefined area where genres flow into each other and where everything is allowed? How can craft makers preserve craft's starting point in materials? Do we want to preserve craft's starting point?

This, in turn, raises a number of supplementary questions: what directions have the tendencies displayed in the 2002-exhibition taken? Where are the participants in the landscape of art, design and ideas today, and what new tendencies can we see outlined? These and other issues are what the exhibition, seminar and publication wish to focus on.

In 2002, attitudes and tendencies emerged that largely emphasised a humoristic-conceptual and playful approach to design and craft, often in combination with exhibition and presentation techniques taken from visual art. In her research Bjørgan has revisited the exhibitors who participated in 2002, and sought out art graduates from the Nordic art colleges in order to shed light on these questions. Bjørgan was at the outset of the project curious to map whether artists today have become even more conceptual or whether they have turned more towards design. Or perhaps we will see a return to more traditional craft?

As a practising artist and curator, it is Bjørgan's aim to pick up on and focus on movements in contemporary craft, something many arenas for Norwegian art fail to cover which in turn represents a loss for both the public and for craft makers

By showing the exhibition at Hordaland Art Centre, which has traditionally been an arena for craft and visual art, she wishes to re-establish craft as relevant to this art institution and the general public. This project provides the curator, the institution and the audience with a chance to challenge the perception of what craft is or can be.

PLEASE CONTACT

Heidi Bjørgan, curator
heidibj70@hotmail.com
+47 91157826

OR

Hordaland Art Centre
Anne Szefer Karlsen, director
anne@kunstsenter.no
+47 97118482
www.kunstsenter.no

FOR FURTHER INQUIRIES REGARDING *THAT WAS THEN... THIS IS NOW*



PIA ALEBORG – *A PART FROM* (2005)



PIA ALEBORG – *A PART FROM* (2005)



ANNA SOFIA MÅÅG – DUNDER (2009)



BJØRN BÅSE – TERMUS (2008)



ÅSA JUNGNELIUS – FRÅN SKITHÖG TILL LÄPPSTIFT (2009)



GÖRAN KLING – GRÅ



GÖRAN KLING – HVIT



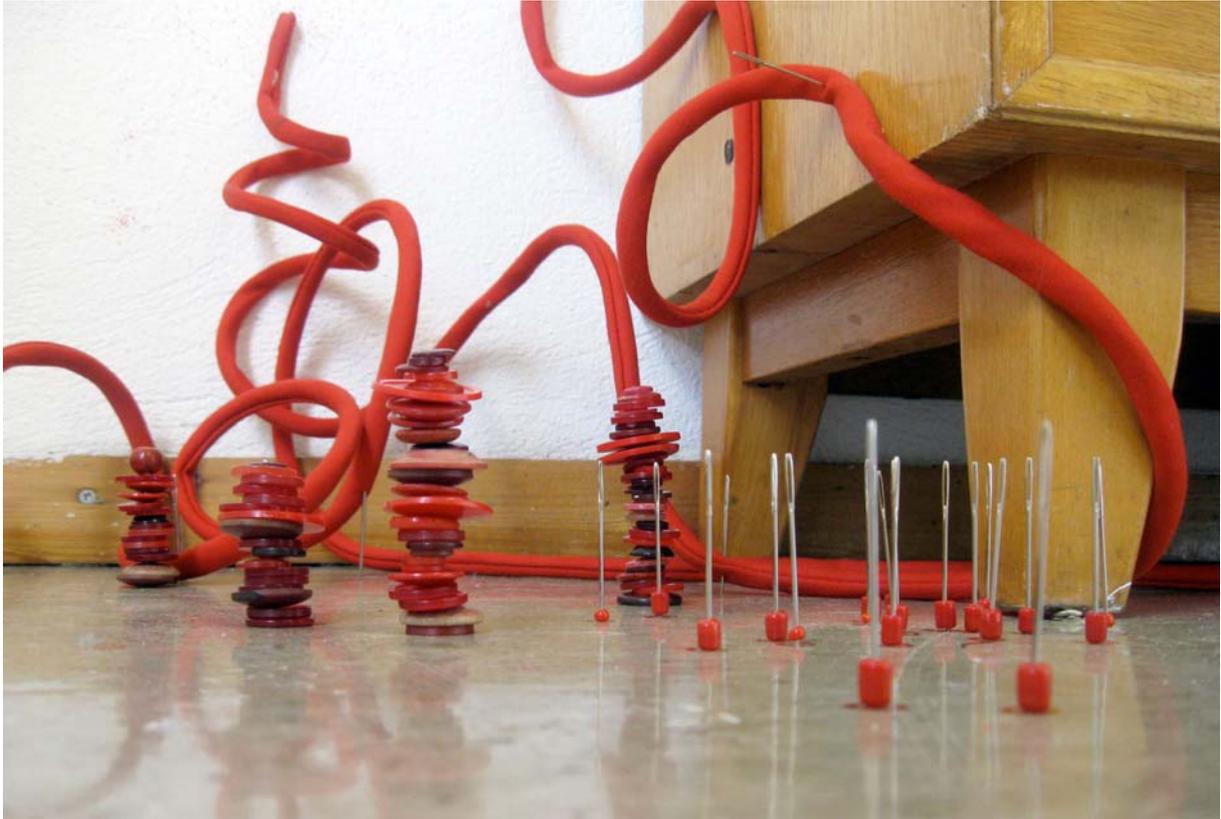
GÖRAN KLING – SVART



ANDERS RUHWALD -



ANDERS RUHWALD -



MARIANNE PEDERSEN –



MARIA JOHANSSON – FÖREMÅL TRETTIO



"Pair of dog figurines, early 1900s" 2009

Potteries

The dog 35x25 cm

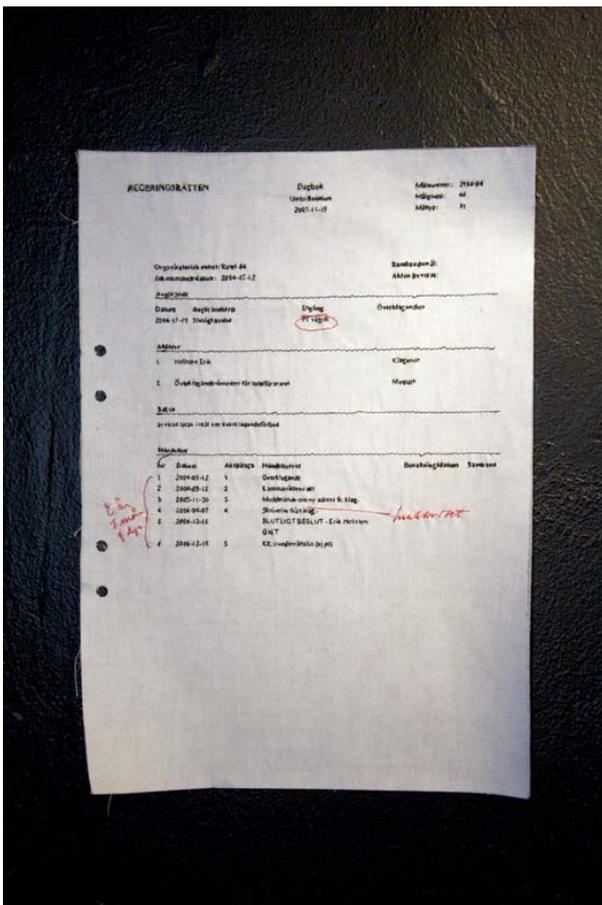
The figurines have undergone a process in several steps. First I made a mould from the inner shape of the cast. Then I separately grained down each dog to a fine grain powder. Finally I casted the negative space of the left dog with its own material.



HÅKAN LINDGREN – PAIR OF DOG FIGURINES (ERALLY 1990s – 2009)



ERIK HELLSTEN – LAWSUIT IN PROGRESS (2009)



ERIK HELLSTEN – LAWSUIT IN PROGRESS (2009)