AVGANG

2017

KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

KUNST OG HÅNDVERK
ART AND CRAFT

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AVGANG 2017

Cathrine Alice Liberg | Grafikk

Cathrine Alice Liberg

How can I leave this world without leaving her my spirit?

- Ying-Ying from Amy Tan's "The Joy Luck Club"

Anne Mari Mork Sletta | Tekstil

Anne Mari Mork Sletta

Wendy Elvedal Stolp | Keramikk

Wendy Elvedal Stolp

Dagsform

En utforsking av krukker som metaforer for kropp.

Jan Eric Skevik | Metall

Jan Eric Skevik

Photo: Opaco / Onda

Ilona Treilib

Jeg jobber med varierte kunstneriske uttrykk som tar form fra installasjonsbaserte arbeider til abstrakte malerier og vevnader.

Jeg er opptatt av å utforske og utvikle den maleriske forståelsen og språket, samt undersøke forholdet mellom det todimensjonale og det tredimensjonale. Samtidig, ved å sidestille maleriet med den tekstile vevtradisjonen, ønsker jeg å viske ut grensene mellom håntverk og kunst.

Jeg ser på mitt arbeid som kunstnerisk forskningsprosjekt der jeg undersøker de påbegynte prosessene og, gjennom handlingen, leter etter noe å bygge videre på. Selve prosessen og kontinuiteten i arbeidet står sentralt for meg, og er vel så viktig som det ferdige resultatet.

Embla Øverbye | Grafikk

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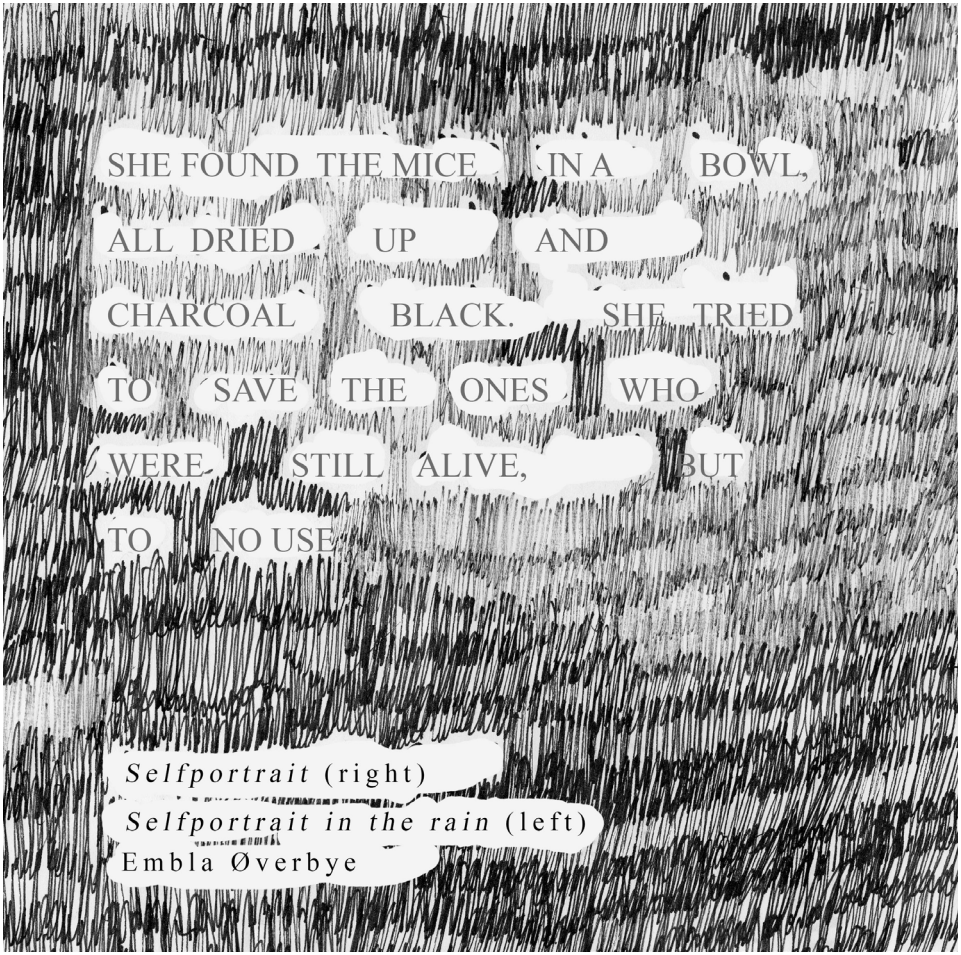


Selfportrait (right)
Selfportrait in the rain (left)
Embla Øverbye

Hanna Björkdahl

Jag söker efter en specifik färg, textur eller yta som ger mig en känsla, ett igenkännande som jag vill fånga. Ibland utan att egentligen veta vad jag söker, men i viss mån associationer till den fysiska verkligheten som spelar på dubbelheten mellan naturligt och onaturligt. Jag önskar att sätta igång en tankeprocess hos betraktaren där utrymme ges att uppleva och känna själv – att arbeta i gränslandet mellan förståelse för vad man ser, upplever och känner.

Följ mig på instagram @hanna.bjorkdahl

Hanna Björkdahl | Keramikk

AVGANG 2017

Eyvind Solli Andreassen | Keramikk

Eyvind Solli Andreassen

Arbeidet gir uttrykk for å være en blanding av påbegynt og ferdigstilte konstruksjoner, som står som bunnløse og forlatte skall. I ulike perspektiver skimtes gjenkjennelige referanser til den menneskelige kroppen.

EX-
PLAIN
YOUR-
SELF!

Phoebe-Lin Elnan | Tekstil

A: Why is it their burden to explain themselves to us?

B: Who else is going to do it?

A: Us?

B: But how can we explain their experience when we are not them?

A: Haven't you heard of empathy?

B: Fine but why should we?

A: Because we have the power and therefore the responsibility to?

B: And who would we be explaining to?

A: Them?

B: And who is that?

A: Whatshisface, Whatsherface, and Alltherest? I must've forgotten some - they slide into one another.

B: So we would tap into our limited experience of them through empathy to explain to them what it feels like to be themselves?

A: Yes?

B: In order to do what? Understand them? Accept them? Become them?

A: But who even hears them, when they are so few?

B: Some of them? Some of us? Some others?

A: And how would that lead to any change if the power lies with us?

B: Maybe that's why the power does lie with us.

A: And what if one day they take it from us?

B: We would band together to demand it back?

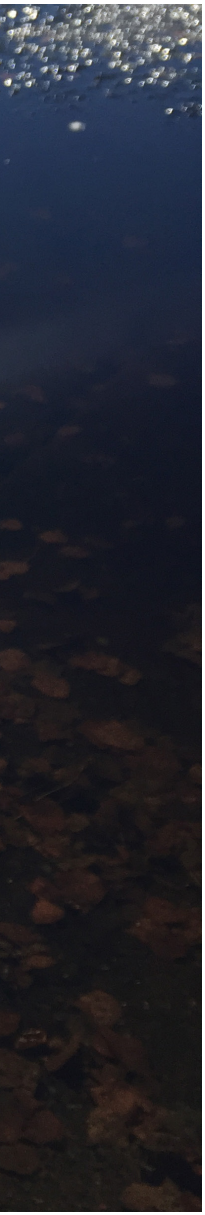
A: And why would they listen?

B: Because they have the power and therefore the responsibility to?

A: Even if it's in their interest to overlook us?

B: Will anything ever change?

Magdalena Kotowska | Tekstil



Void

The idea can come while I am just waiting motionless;
Use of the state of emptiness.
The emptiness itself is the value.
The act of filling up the void is unnecessary because the void itself is full of agency.

Arkene er avgangskataloger, som den du holder i hendene.

Thomas Iversen

Mine arbeider handler om metamorfose. Jeg tar ferdig produserte objekter og gir dem ny mening ved å ugjenkallelig forvandle dem. Å endre dem er en måte å stille spørsmål om verdi, produksjon, og eierskap på.

Íris Elva Ólafsdóttir | Metall

Íris Elva Ólafsdóttir

My way of working productively takes me as a maker out of a commanding role and it becomes a process of co-participation between material, instinct and imagination. By using the elements of intuitive and free drawing my mind becomes three dimensional. Releasing a fictional world that did not exist until it was drawn. With deforming, constructing and using repetition my experimental handmade sketches and jewellery pieces grow into living natural creations. I like to think that I am drawing with materials.

August Gydemo Östbom | Metall

Agust Gydemo Östbom

En undersökning med grund i tankar om hur verktygen samt val av material påverkar skapandeprocessen.

Linn Svensson | Kunst og Tegning

utifrån reflektion kring konventioner knutna till den traditionella boken utforskar och förändrar dess premisser. Min intention har varit att med varje nytt objekt presentera ny, annan information som hålles av denna på ett nytt eller förändrat sätt.

Mitt mål har varit att skapa objekt som

KROPPSVERK

Kristine Ervik | Metall

Joachim Wessmark | Metall

Joachim Wessmark

**I would like to see clearly through the haze,
to stand aside and shed light upon detail.**

**It's often said that it is the artist's job to observe the
world and to tell of it.**

I'm telling a story about movement.

**Matter is my chosen language,
composition my words,
and skill is my vocabulary.**

**I found this movement like one finds a wild flower,
not by my hand created but existing for me to cherish.**

From this I drew my inspiration for this work.

I simply observe and then I convey.

2 MOT 1 VINNER

Gjør flertallets diktatur oss mindre vitebegjærlige?

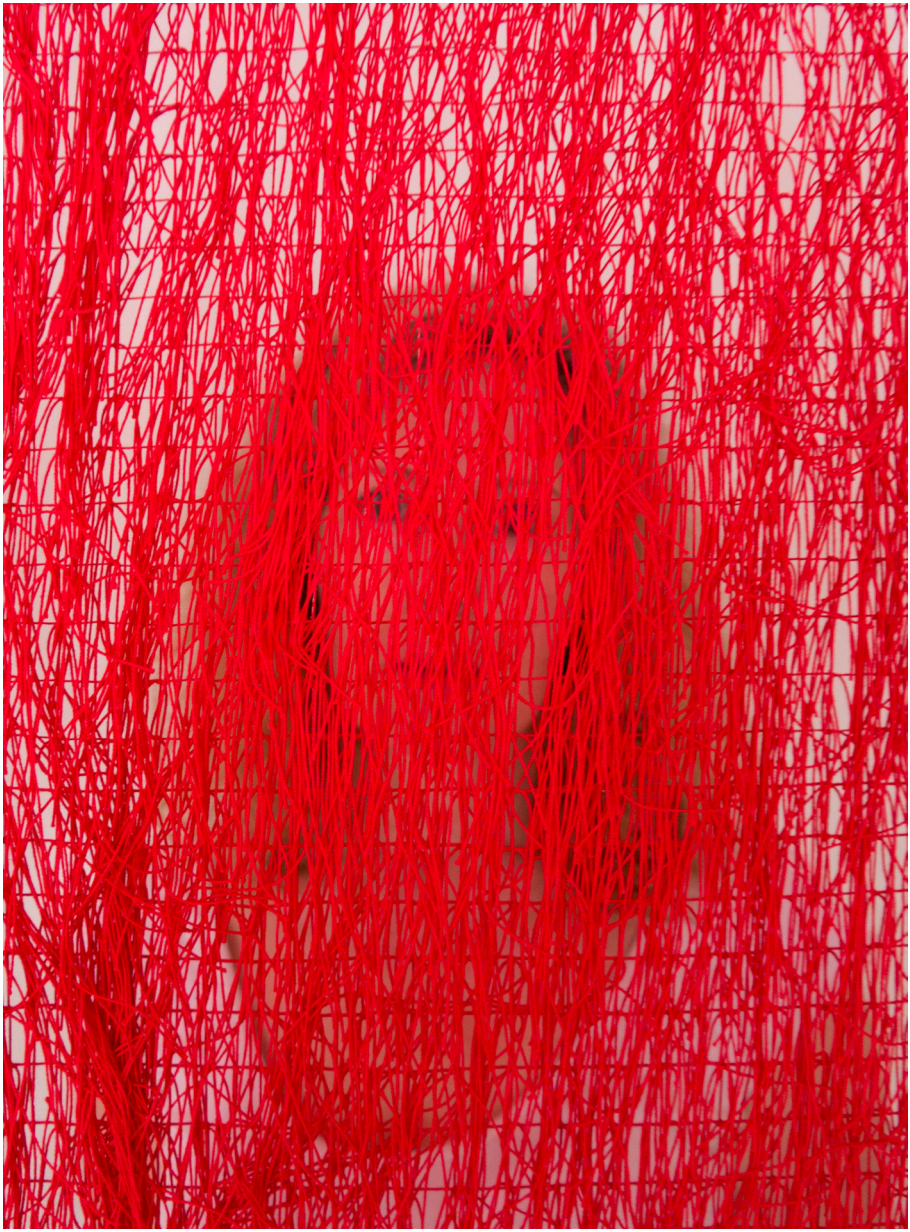
Ann-Kristin Olsen
Ring henne!
Hun kan mye.

Nåes på
942 59 631

Kirill Yakovlev

Hvilke tanker er viktige og hvilke tanker er ikke viktige? Eller... er det verre å ikke ha noen tanker og innfall i det hele tatt? Det beste må jo være når jobben eller verket eller hva enn man gjør vokser intuitivt til en helhet, og tilfeldigheter som vi gjør får u-intensjonale løsninger eller kommer til favør på noe vi aldri kunne ha forutsett. Dette er belønningen for å være trofast mot sin sjette sans, og instinktet føles mere overnaturlig ut. Med erfaringen blir vi mer og mer synkroniserte til den verden der tidsaspektet ikke alltid eksisterer, som om alt skjer, har skjedd, eller kommer til å skje.

Men jeg tror i hver fall at det er en ting som er sant, og der er at ingen kan forutsi noe som helst. Bare det å rekke å gjøre noe som helst til en utstilling ser jeg på som et mirakel. Helst bør man stille ut noe som allerede eksisterer. Gi det litt tid til å modne, og stille det ut før holdbarhetsdatoen går ut. Men til sammenligning med mat vet man aldri holdbarhetsdatoen på kunst. Da må man kjenne litt på innholdet før utstillingen og alltid ha plan b og c på lur. Noe kunst går aldri ut på dato da, som; ris, honning, eddik, soya saus, sukker, urter og krydder, tørka bønner, sprit, pemmikan (tørket bær og kjøtt) og pulverkaffe. Med mindre du syns at mat og sånt ikke er kunst da. Altså bare det å spise mat eller å ta en sipp av servert forfriskning på åpningsdagen kan være ment som et kunstverk i seg selv. Et kunstverk som kanskje ikke krever så mye innsatsvilje fra kunstneren men tanken bak den lange naturprosessen som tar dager, uker, år eller mer for bli til, kan være det som kunstverket vil at du skal fundere på.



Hemmeligheter (utsnitt) 2017

Karin Wyssenbach Røsaker

Rød tråd

De røde trådene er som blodårer
Blodet pulserer rundt i kroppen min
Det er liv
Det er de som holder meg oppe
De er vevd inn i fibrene mine
Hun sa:
Jeg skal sende deg hjem i en kiste
Jeg trodde henne og kjempet
For livet
Etterpå
Senere
Har jeg bare hatt lyst til å dø
Og samtidig likevel ønsket å leve
Det har vært en lang kamp
Mellom henne og meg
Jeg har ikke helt forstått det
Ikke før nå
Liv eller død
Det har pulsert inni meg
Frem og tilbake
Fart gjennom hjertet mitt
Dunk, dunk-dunk, dunk-dunk
Som en skyttel gjennom renningstrådene
Vevskjeen grer innslagene på plass
Inn i mellom fibrene
De krysser hverandre
Og blir til materie
Blir til et stykke
Blir til et liv
Hun sa:
Jeg skal sende deg hjem i en kiste
Jeg trodde henne
Og kjempet for livet

Foto, [illegible]ti & fotograf Kine Klippen

“People on the move create a world of knowledge, of information, of tricks for

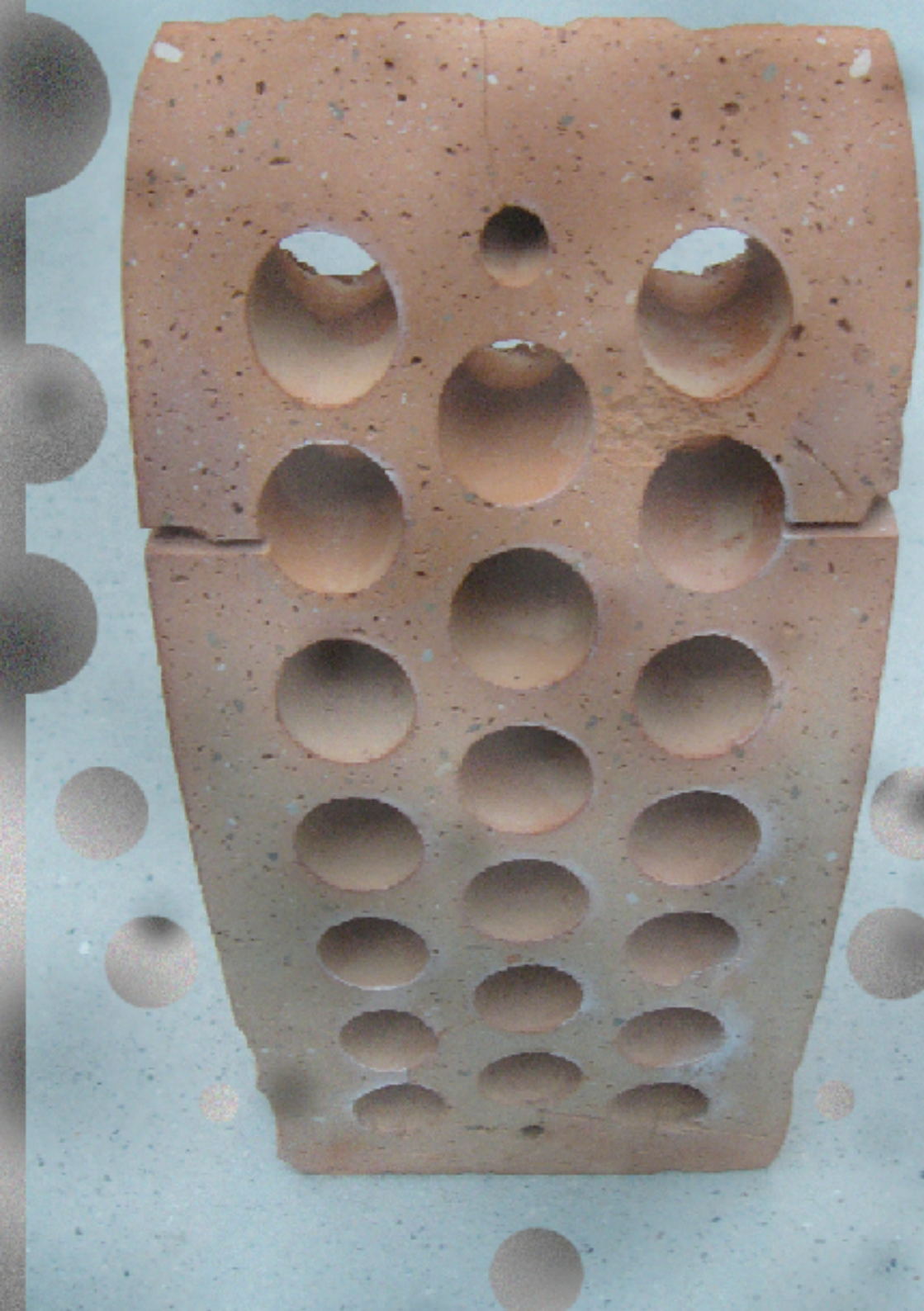
survival, of mutual care, of social relations, of services exchange, of solidarity

and sociability that can be shared, used and where people contribute

to sustain and expand it. ”

Papadopoulos & Tsianos

Knut Skjær Hovig



Rikke Sund Carlsen | Grafikk

Rikke Sund Carlsen

En astronaut som aldri har vært i verdensrommet.
En postmann som sender postkort til seg selv.
En zoolog som samler på plastdinosaurer.
En skribent som leser mer enn han skriver.
En portrettfotograf som samler på bilder av
fremmede mennesker.
En biolog som mer opptatt av kroppens estetikk
enn funksjon og
en marinbiolog som vet mer om det som er uoppdaget,
enn oppdaget, på havets dyp.

Tine Gunvaldsen | Keramikk

Tine Gunvaldsen

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Art, science and human experience

Various metaphors from science, such as "research" and "experiment", are used to characterize artistic activity. However, until recently art was generally regarded as an irrational field, in which language and arguments are never quite adequate, whereas the sciences are manifestations of the exact, modern rationality. Attempts to bridge the gap between art and the sciences are motivated by the desire to reunite forms of cognition and spheres of life which were once related.

In 2011 I invited Martin Sørensen, Danish Physisist, as Lecturer in our Theory-forum, Dept. Art and Craft, recommended by Espen Tangen Samuelsen, then a student.

Av Olga Schmedling

Even after the establishment of the aesthetic conception of art with Baumgarten and Kant in the 1700s, art has often drawn inspiration from scientific fields such as geometry, mathematics, optics and psychoanalysis.
Anno 2017 teaching, curating, producing and understanding of art are no longer practices grounded in traditional aesthetics of autonomy or innate qualities – be it craft or art – but centered on interdisciplinary ideas and themes ranging from the everyday to "hard core" sciences at large as well as from the psychoanalytical to the political and the sustainable society. Today the technological turn is challenging what is considered art.

Similar words for “art” and “science” in both Antiquity and Medieval Age

Further back in history the relation between art and science was closer and more frequent

Once there was a different relationship between the two spheres of life. The same words could be 4used for “art” and “science” in both Antiquity and the Medieval Age. Whether one used the word TECHNE like the Greeks, or ARS, like the Romans, the word could refer both to the skill which governed the activities of an artisan and to useful, profitable knowledge in general. TECHNE/ARS referred d“less to a class of objects than to the human ability to make and perform” according to Larry Shiner, “calling an activity “an art” carried the kind of prestige that calling something “a science” does today.” Above all, TECHNE and ARS included rules and rationality. Linking art with a spontaneous activity without rules is a recent phenomenon.

Human experience at the forefront

Leonardo da Vinci ( ) The Vitruvian Man ca 1485, Acccademia, Venice// A page showing Leonardo’s study of a foetus in the womb (c. 1510) Royal Library, Windsor Castle/Design for a Flying Machine,1 488, Instiut de Paris.

Even as late as in the Renaissance, the artists´ struggle with anatomy and perspective shows something about the intimacy between art and science. It is difficult to answer the question of whether Leonardo da Vinci´s drawings are science employing artistic means or art employing scientific means. The artists of the Renaissance were not only familiar with history, literature and mythology, but they sharpened their sense of perception reality with medical and geometrical knowledge.

In addition to his anatomical investigations, Leonardo studied mathematics, geometry, geology, zoology, botany, hydraulics, aeronautics and physics.

Leonardo´s most significant contribution to the history of the art-discourse and the experience of art is his phenom-

enology of visual perception. He was one of the first to limit the rational systematic nature of art in favour of an exploration of the senses and perception.

The arts´ rehabilitation of the sensory preceded the philosophical discovery of the significance of the senses for all experience and cogntion

Dürer: Young Hare (1502), Watercolour and bodycolour, Albertina Vienna. //Flower watercolour, columbines.

The senses´ contribution to the art experience was evident long before their significance for the experience of nature was recognized. The natural sciences could not do without illustrations.

Visual artists illustrated science´s approach to the visible worlds as it had at one time illustrated theology´s approach to the invisible world. From the beginning of the 1500s, animals, flowers and insects were painstakingly drawn in plates which both borrow techniques from and lend inspiration to the still life as a genre. Just imagine Jan van Huysum Blomsterstykke which inspired the poet Henrik Wergeland.

Jan van Husyums maleri fra 1730, som inspirerte Wergeland. Bildet eies av Kunstmuseet i København, men var på Wergelands tid eid av amtmann Thygeson på Nordre Skøyen Hovedgård

The still life painting of the 1600s and 1700s demonstrates that science and art could work together so that the differences were largely neutralized. Before the secular society became hegemonic in the Western world, the ideological motifs of artistic and scientific activity coincided for most people. Both were a eulogy to the wisdom of the Creation, to nature. Leonardo´s studies of anatomy, mechanics and perspective and Dürer´s studies of physiognomy, are true studies, research in the real sense of the word.

Leonardo:The Last Supper (1496) Sta. Maria delle Grazie, Milano

The research practices of contemporary artist, Toril Johannessen (f.1978) involves using the laws of physics in new and unexpected ways in texts and graphics.

Irma Salo Jæger. Dokumentasjonsmodell til "Blikk". 2005. BONO/Nasjonalmuseet. Gjengitt med tillatelse.//Toril Johannessen reiste til Ghana for å lage voksbatikk med motiver fra optikk og optiske illusjoner. Hun tar i bruk fysikkens lover på nye og uvante måter i tekster og grafikk. (Grafikk: Toril Johannessen, fra utstillingen Unlearning Optical Illusions, Norsk Skulpturbiennale 2015, Vigelandsmuseet) www.forskning.no

Different paths for the arts and the sciences Exploration of reality

Science´s and art´s exploration of reality took different paths and proceeded at different speed. The natural sciences went far beyond the visible. In the 1600s mechanistic models and mathematical formulas became more important than sensory observations. Galileo (1564-1642) made a sharp distinction between the quantitative and qualitative attributes of objects, and maintained that the sciences were concerned with quantities.

Art was bound up with the sensory and the qualitative, in quite a different way from the sciences. The sciences determined the premises for what was to be regarded as real. While sciences explored what could be counted, measured and weighed, art explored the illusory impressions of the sense and the feelings.

While according to Ptolemy (100-168 AD) reality rested on testimony of the senses, the world according to Copernicus (1473-1543) rested on invisible reasoning. The Copernican revolution was the first to drive a wedge between the knowledge of reason and the impressions of the senses. That is why the natural sciences had not come any further. The Copernican revolution was a triumph of reason over the limitations of the senses.

The Astronomic Observatorium from 1833 is one of the oldest buildings of the University of Oslo

The invention of the telescope, spectacles and the magnifying glass, too, demonstrated that natural vision was imperfect and imprecise. The new instruments enabled one to see an entire world which was otherwise hidden from the senses, in the same way as the mathematical calculations could transcend all common sense.
Lyotard les immateriaux
NASA Crompton gamma-stråleobservatorium

The arts were outside the advances made by the natural sciences and the technics. They could not point to such great or rapid progress as physics and astronomy. The arts came in the same category of activities as the humanistic involvement with the mythology and literature of Antiquity. The reference was obvious because sculpture, painting and literature, took much of their material and models from Antiquity during the decisive years. The mimetic ideal was dominant.

While the natural sciences wielded the knowledge on which the advances were based,
an exact knowledge which be accumulated and which could be penetrated by reason, art was based on the humanistic knowledge of the remote past, a more obscure, diffuse knowledge which could not be increased by adding to it, and which was rarely penetrable by reason.
The controversy (la querelle) between the Ancients and the Moderns, the admirers of Antiquity and the progressive was a political controversy in the sense that questioning whether the arts and the sciences in the 17th Century superseded the ones of Antiquity, implied critique of Aboslutism and superstition in contrast to the belief in the Ratio and the humans own ability to think and create. As a result of this controversy, the arts belong among the past-oriented, emotional activities, whereas the natural sciences are rational and future-oriented. The conservatism of the art academies as regards what was suitable as the subject of a painting or

a literary work, strengthened the bonds to the humanistic studies and widened the gap between the arts and the natural sciences.

The "Kantianization" of the Lifeworld

In France the right for the amateur to claim the ability to judge art aesthetically, had been implemented in the Salons, where the practice of living painters and sculptors was annually opened to public appraisal and subjected to layman´s judgement of taste. In the 1700s the arts and aesthetics started gradually to be regarded as a separated sphere of life alongside ethical, religion and scientific experience. Immanuel Kant writes books of scientific knowledge, ethics and religion. According to Kant the arts require separate treatment in a book of their own, for a critical examination of our faculty of feeling pleasure. Kritik der Urteilskraft 1790. Art has to do with beauty, just as ethics has to do with goodness, and science with truth. In the course of 1600s, the arts were forced from the realm of the rational and regular to that of the irrational an irregular through pressure from the natural sciences. In the Encyclopedia of Denis Diderot and D´Alembert (1750és) the world of knowledge was classified as three distinctive fields, imagination, reason and remembrance as a basis for poetry, science and history.

What happens when "aesthetics" is constituted as a science in the 1700s is that the realm of the imagination is given its own rules, its own peculiar logic. Kant makes history in his pursuit of an autonomous rationality in the field of art. During the years that separate the Renaissance from the newly constituted "aesthetics" a way is opened for the imagination and the art of illusion, both in theory and in practice. First nature is populated and transcended by products of the imagination and ingenuity. Then Nature is pushed completely into the background, and the work becomes a piece of illusion. Through a long process, art is liberated from hav-

ing nature as a model and is linked with human intellect and ingenuity. From the end of the 1500s it is also confirmed in theory that sculpture and painting work with fiction just as poetry does. Nature could no longer serve as a model because the sciences had established themselves as the possessors of the truth about nature. In the aesthetic world sensory impressions and human emotions confirm the subjective and the subject becomes the centre of its own world, whereas the science had to renounce this subjectivity. From that moment human sensory perception lived on as a separate sphere in art.

Einstein made relative the concepts of space and time

Only when getting to know that matter could be transformed into energy, Wassily Kandinsky was able to paint “abstract”. The division between art and science had arisen in response to the mechanistic view, that of Galileo and Newton, which was greatly modified at the beginning of the 1900s. Physics´ new concept of nature did not appear until late 1800´s with the invention of radioactivity (ca 1895) For Newton everything had been matter and motion. But the discovery of radio activity had shown that under certain conditions, matter could be transformed into energy. The atom, on which the mechanistic view of nature was based, was no longer an unbreakable building block in an eternal cosmos, but a conceptual abstraction of processes and events without fixed points of reference, without a beginning or an end. Before 1915, space and time were thought of as a fix arena in which events took place, but which was not affected by what happened in it. With Einstein and the general theory of relativity, space and time are dynamic quantities.”Space and time not only affect but also are affected by everything that happens in the universe” Einstein made relative the concepts of space and time, energy and mass. For Einstein events not particles, constitute the subject matter of physics. The sci-

entific world view had moved yet another step away from general popular conception of it. Physics could not be perceived, it had become a world for the mathematicians.
The new insights became after all common property. The "nature" of science had become even more different from that of the world of immediate perception. With Einstein the scientific notion of reality was wrenched out of the domain of common consciousness for good.

Freud´s discovery of the unconscious – which Jacuqes Lacan called Freud´s "copernican revolution" -and the development of psychoanalysis explained why the subject can never hope to reach the transparent rationality dreamt of by the Enlightenment. The new conception of man together with the breakdown of the mechanistic word-view imbued art with new spirit. Perhaps the technical rationality was inferior to art? Perhaps it was science that was superficial? Why should art feel pressured by the natural science when it was clear that a physicist required just as much intuition, creativity and imagination as mathematical proficiency?
Much contemporary science rests on the same kind of decisions as those made by the artists when they make their choices of materials and mediums, rather than on rational arguments.

Modern physics has confirmed something Kant alreaddy knew: that both art and science consist of tentative communicative forms between ourselves and an elusive reality.
One who sought to connect aspects of human experience which had been divided in specialized disciplines, was John Dewey. In 1929 he insisted that both science and art " perform the same essential function of helping us order and cope with experience" Nelson Goodman developed Dewey´s theme of the continuity of art and science. He urged the fundamental unity of art and science through their common cognitive function. Therefore he advocated that we should

replace the question “what is art?” with the question when is art?”
The history of science is the history of the overcoming of epistemological obstacles or hindrances to knowledge; these might include opinions, popular images and perceptions or the accumulaitons of unquestioned assumptions that have obscured the potential object of knowledge. An epistemological break is a conceptual reorganization of a whole field of knowledge.
The exposure of the limitations of the mechanistic view of the world has made it clear that science is only one of many shystems of symbolic forms on which man´s conception of reality rests. The breakdown of the absolute distinctions between time and space, energy and mass, rehabilitated the imagination.

Art and science in view of the Technological Turn
It seems that the roles of arts and science have been exchanged in the course of history. For the ancient Greeks, it was art (TECHNE) that governed science, and proficiency that governed the production of objects, whereas science in the strict sense (THEORIA) was contemplative, i.e. aimed at transforming the recipent´s nature. Greek science had nothing to do with the production of commodities and services. That was the province of “the arts”.

Today the sciences have been fully integrated into the productive apparatus. Science is not objective insight which is an end in itself, but Technology: science justifies itself through initiating and governing production processes.
The arts, on the other hand, have become relative autonomous to the extent that they find their purpose in the changes they invite to in the recipient. The relation between art and science is, therefore more than a family relationship. Throughout history they have exchanged roles, assumed each other´s functions in human experience, more than once. Galilei paved the way for the separation of art and science: science is concerned with what can be measured and weighed, art with more diffuse

experiences of reality. Einstein´s theory of relativity turns all concepts upside down again: His view of physics as a series of events in stead of matter loosens science´s bond with measurable reality.

Robert Smithson “The nonmathematician, “says Dr. Einstein, “is seized by a mysterious shuddering when he hears of four-dimensional things, by a feeling not unlike that awakened by the thoughts of the occult.” And yet there is no more common-place statement than that the world in which we live is a four-dimensional space-time continuum”.

The internet, digital fabrication, nanotech, biotech, self-modification, virtual reality, all of this is altering our lives and our view of the world and ourselves.

Toril Johannessen ..*”the Internet now changes our perception of time and space – both the time we use working in front our computers and how humans in different places are connected day and night in a new time zone (...)*

Scientists, software developers, inventors, entrepreneurs - but also musicians, designere, filmmakere og visual artists, - are creating new human experiences.

Toril Johannessen (b.1978. no.) and Tue Greenfort (b. 1973, da.) Norsk Natur/Norwegian Nature (Nasjonalmuseet 17.9.2016-17.1.2017)