

Press Release

Now that the time has come

Exhibition by Thomas Bang, Ingvar Cronhammar and Poul Ingemann

*Danish Museum of Art & Design
23 November 2007 to 24 February 2008*

Three significant personalities in Danish sculpture and architecture, Thomas Bang, Ingvar Cronhammar and Poul Ingemann have especially for this exhibition created works and installations, which exist in a widely expanded territory between the functional object and the sculptural gestalt without function, where the concept of purpose assumes new and unexpected dimensions.

Thomas Bang

The primary title of Thomas Bang's installation group is "Seven attempts to create suitable apparatus for ordinary families". In various ways, the installations circle around concepts such as relics, memories and memory, and certain *attempts* contain, in their composition, traces of earlier activity. These accumulations of diverse objects, containing relic references and reminiscence oriented constructions form *apparatus-rooms*, are directed towards the past as well as the future.

An active mixture of time, place and event exists in the works and the title texts, where stories of earlier *conditions* and fictive spaces interact with contemporary circumstance. There are countless references in the works to our world of consumer goods with conventional and closed meanings and functions, which are dissolved in these newly constructed fields of meaning.

Ingvar Cronhammar

Ingvar Cronhammar's works: "Park bench III", table lamp "Nebensonne", and cutlery "Stealth" are as sculptural/functional objects understood as a cross-artistic connection between the sculptural gestalt without "purpose" and the conventional functional form.

The objects have been created as an extension of the sculptural form language that preoccupies Ingvar Cronhammar, but with an

DET DANSKE
KUNSTINDUSTRIMUSEUM
BREDGADE 68
DENMARK
TEL +45 3318 5660
FAX +45 3318 5666
INFO@KUNSTINDUSTRIMUSEET.DK
WWW.KUNSTINDUSTRIMUSEET.DK
CVR NR 55798516

THE NATIONAL ART
& DESIGN LIBRARY
BIB@KUNSTINDUSTRIMUSEET.DK
WWW.DKIM.DK

inherent glide towards function, which is necessary for them to be used daily and taken into possession.

Poul Ingemann

The architect Poul Ingemann's buildings show a series of classicist features where the angular, the symmetrical and the serial nature of the rooms is put to the test through clear breaks and deviations in the composition.

The totality that characterizes classicism is manipulated in an almost invisible way in the proportions, while at the same time the textual is brought to the surface. The detail and the joining loses its dominant grip and an attempt to recreate the thought of a house made from one material takes place.

Ingemann's houses are on the one hand anonymous, but at the same time there is certain defiance, a kind of insistent seriousness and indifference to convention. A sort of slowing down of pace and an overbearance towards the resident and their personal property.

Ingemann's furniture exists as a direct extension of architecture.

They are bodies in space. They are not sensitive and they do not seek perfection. They act as individuals, and all have one or more flaws that make them compliant and obstinate at the same time.

The nearly twenty pieces of sitting furniture appear to be a form of raw model on which you can imagine comfort-promoting soft parts, as well as more or less necessary aids, hiding droops and hooks.

In connection with the exhibition a catalogue of 120 pages is published, richly illustrated with pictures and text by Lisbeth Bonde, Jacob Lillemose and Anders Troelsen. The catalogue will be available from the Danish Museum of Art & Design shop.

Information, interviews and press photos:

Press contact Lotte Rohde, *Danish Museum of Art & Design*

Tel. 33 18 56 77 – e-mail: lro@kunstindustrimuseet.dk

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