

## Parousia – the forms of the exhibition

Lecture hold by Päivi Ernkvist 2010-09-17

The exhibition Parousia is one exhibition in the project, initiated by myself, Figurindialogen. [www.figurine-dialogue.com](http://www.figurine-dialogue.com)

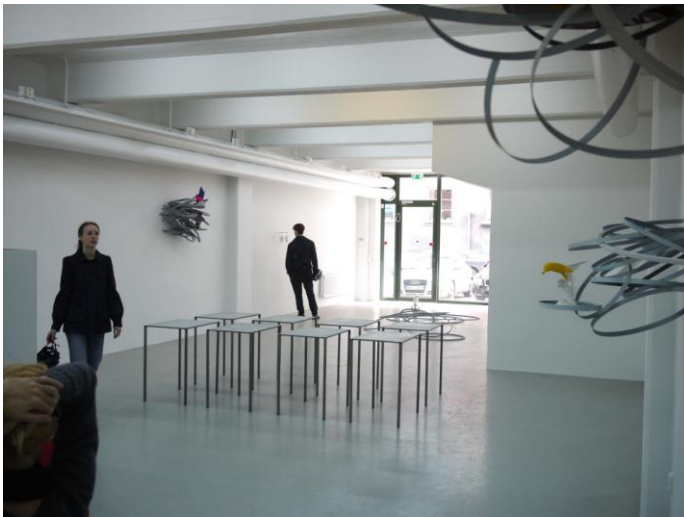
My process of working is always a step by step method which means in this case that I started by studying three old porcelain manufactories in Europe with question why and how they had they been able to survive in a globalized world and market.

The next step was to produce a publication which was possible to read and print from the website above.

In this connection it was important to add the perspective of the renewal of the figurine, its transformation and face today which resulted in two exhibitions.

The first was **The body of the figurine – De-figuration** at Gallery Crystal, Stockholm, Mars /April 2010.

I invited two artists, Håkan Lindgren and Ruth Claxton who both starts from a cliché, the readymade figurine. Both shared the same exhibition room but work from the figurine in opposite directions. Håkan Lindgren destroys the form and works from the inner space with a minimalistic approach. Ruth Claxton expands in the room, adding foreign meanings to the figurine.



The second exhibition is now **Parousia – The new body of the figurine** at Gustavsbergs Konsthall.

I will here describe our working process.

First some statements which are the base of my theoretical approach to the exhibition. They are all illustrated by 18<sup>th</sup> century figurines

1. The Greek term *parousia* (παρουσία) means “arrival”, “coming” or “presence”. In the Christian connection it signifies the return of Christ from Heaven to Earth. In the contemporary philosophical discourse it has of course a much more ample meaning.

2. Parousia in our context means that the figurine definitely has taken its leap to its own transformation. It has ceased to be what it was. It has a new body, a new form. It exists on totally different grounds.

3. It is not a question of continuity but a leap, a jump. The new figurine is now totally foreign to the species of its former face.

4. Parousia, the new face of the figurine in no way mourns its precursor.

5. The new figurine doesn't appeal to recognition, the habitual or our experience of daily life.

It is no theatre.

It moves in the opposite direction



Sèvres 1783



Nymphenburg, Bustelli 1723-1763

The figurine is dead and resurrected .

This part of the discourse will now treat the concrete planning of the exhibition Parousia.

I invited Sari Liimatta, jewellery sculpture as a representative of the new form and face of the figurine with its extremely impressive and strong existential dimension. See further her artist talk.



My intention was also to show the possibilities of a renewal of the exhibition form. I wanted a confrontation and a new context. I therefore invited Byggstudio ([www.byggstudio.com](http://www.byggstudio.com)) : Hanna Nilsson and Sofia Østerhus. I also wanted to start from the historical perspective and the concept “gift”. Byggstudio created for each sculpture of Sari Liimatta a packing cage which was on its own an exhibition room. The figurine has always been a gift and a conversation piece. The packing case was important.

1



2



3



4



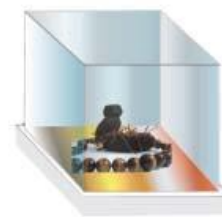
5



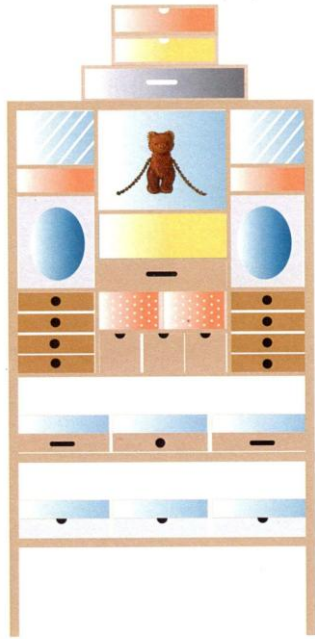
6



7



The other starting point was the old Wunderkammer which includes objects of curiosa from the whole world. It is a globalised world of Yesterday.



Byggstudio created a Wunderkammer of today which we called Mundiskåp including objects from the material, popular culture as paper, rosettes, stings, bags etc.

Now here follows without comments pictures from our working process and how we constructed the room.

