



For Immediate Release

Reskilling

Michael Dinges, Scott Fife,
Megan Gregory, Anna Sew Hoy,
Devon Knowles, Liz Magor,
Damian Moppett, William O'Brien.

Curated by Luanne Martineau and
Shannon Stratton

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Opening Friday, November 28, 8pm

Post-studio practice and high production value art transformed art at the end of the last century, bringing to a close the slow deskilling of studio practice. With deskilling came a degradation of work, a suspicion of craft and a premium on time. Through deskilling, studio mastery became synonymous with tedium and lack of intellectual rigor, and despite the avant-garde's socialist sympathies, distanced modernism from labour altogether. But with the new millennium a generation of artists has emerged who borrow and transform aspects of craftwork, reskilling, as it were, a studio bereft of 'medium' proficiency.

Perhaps in the spirit of 19th Century craft movements, driven and inspired as they were by the industrial revolution, artists now revisit craft as a place from which to critique or react to the post-digital, consumerism, condensed time and globalism. But now, rather than embody a medieval utopian fantasy, a nostalgia for the more recent 1970s, its politics and rebellion, prevails.

Today, younger artists practice a unique form of parasitism between media, incorporating craft's techniques and mediums into their art practice as a type of new vernacular "language". Artists presented



Anna Sew Hoy, *Om*. Image courtesy the artist

within this exhibition do not fall exclusively or explicitly under normative ideas of craft, rather, their interests and histories are diverse, yet speak to many of the key concerns contained within contemporary craft discourse. In particular, their work investigates such issues as the utopian and the banal, the sublime and the abject, the beautiful and the grotesque via the process and materiality of craft.

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For further information please contact:

Western Front Exhibitions

T. +1 604 876 9343 F. +1 604 876 4099
W. www.front.bc.ca E. exhibitions@front.bc.ca
Hours: Tuesday - Saturday 12 - 5pm

