

CHART

1 - 3 SEPTEMBER 2017

- Jeg tror det.
- Hvad tror du?
- At vores henvendthed forpligter os på hinanden.
- *The 'I' is the moment of failure in every narrative effort to give an account of oneself*, skriver hun også.
- Det er et sted at begynde.
- Hvor?
- Jeget som selv-fortællingens uklare punkt. Jeg er ankommet til sproget, jeg ejer det ikke.
- Hvem er du?
- Jeg er vores fælles pronomen.

CHART
SHEPHERD

Uddrag fra Amalie Smiths *I Civil* (2012)

Excerpt from *I Civil* (2012) by Amalie Smith

I AM OUR COMMON PRONOUN takes its title from *I Civil* (2012), a book by the Danish writer and artist Amalie Smith (b. 1985), which considers the body as a porous container of shards that connect and separate us from the world and each other. This exhibition shares Smith's exploration of the self in contemporary life: how it is constituted through language — and by extension all modes of representation — and how, therefore, it can also be expanded or broken down in an effort to express identification, empathy, love, and belonging.

Through the work of eleven emerging artists and collectives living in five Nordic countries, this exhibition traces experiences, experiments, and propositions for imagining the self in contemporary society as something constructed and broken apart by networked culture, migration, increased isolation, and gender fluidity. The exhibition presents works that depart from a rigorous self-examination, in which the body is considered a form akin to others; it may function as a medium, thought of in terms of sculpture and/or performance as a way to consider what it means to identify with the needs, desires, and suffering of others.

Clothing, costumes, and drag, are an external layer that perform gender. By extension, how we live our lives is shaped by architecture and its interiors: decor, for instance, is akin to how we dress: layers of containers for identity that can be manipulated to affect how we relate to other people and how we constitute our sense of self. Walls, like clothing, affect how we move in the world from the outside in. In Eirik Sæther's site specific installation *CHINA* (2017), the artist flips generic, kitschy, transnational hotel architecture upside down, pointing to this usually invisible structure that collects transient strangers as they move between places and events. The relationship between these external layers and subject(s) inside them come together and impact how we exist in the world, as in *The Nasty Surprise* (year?), a performance by Josephine Andersson, Klara Ström, and Hannah Wiker Wikström in three parts, which uses voice and text to tie together bodies and objects in an environment.

The ballpoint pen drawings of Vidha Saumya are a means of expanding and reacting to her own desires through identification with the seemingly absurd desires of others. In Artor Jesus Inkerö's *Justin* (2016), *Kim*, and *Caitlyn* (both 2017) the artist undertakes an extreme lifestyle shift in order to produce images of three infamous public figures from Inkerö's own body.

A stark counterpoint to the common, self-centered project of developing one's own identity or "self-branding" for display on social media and performed in public life, these artists use identity as a way to look out into the world through a critical lens in search of empathy. On the one hand, Yassine Khaled's *Monitor Man* (2016) uses his body and technology to create one-to-one conversations between people he encounters on the streets of Europe and people living in non-Western countries, whereas Sigurður Ámundason uses basic materials in his drawings to explore how the stable self might be a complex, composition of multiple or a split identities.

The works may stem from a will to identify with other humans, creatures, or objects and to open up the self — and by extension, these ideas — in a porous way to produce a consciousness that is anything but individual. In her paintings, Zoe Barcza depicts her body, literally opening it up to her environment. Mira Eklund evokes the voice of her late father as a way to connect to someone through the traces they left behind, and Helene Nymann's video of a ballet dancer interpreting Japanese Butoh dance presents a mode of understanding the self in relation to the tradition and trauma of another time and place.

I Am Our Common Pronoun is, therefore, a declaration of collective identification which is as much a proposition for inclusion as it is a threat to the self's (imagined) sovereignty.

This year's edition of CHART Emerging is curated by Helga Christoffersen; it is the first public component of a three-year long research project on emerging artists in the Nordic Countries, initiated by Christoffersen as a response to CHART's invitation to organize CHART Emerging 2017. "Emerging," in this project, refers to artists, who, having completed the formal educational phase of their development, have recently put forth a distinct position within the larger artistic landscape. "Emerging" therefore does not refer to an age as much as a budding moment of artistic development.

I Am Our Common Pronoun came together through extensive research and travel in Denmark, Finland, Iceland, Norway, and Sweden; it is meant to amplify thematic resonances which emerged between the work of this group of artists. The exhibition, therefore, is not a regional survey,

rather, it points to a specific set of concerns. A larger survey of emerging artists in the Nordic countries, which also extends from this research, will follow in book format and as an online resource, forming the next phases of this project.

CHART EMERGING is supported by Aage og Johanne Louis-Hansens Fond, A.P. Møller og Hustru Chastine Mc-Kinney Møllers Fond, The Augustinus Foundation, The Nordic Council of Ministers, Norwegian Embassy in Copenhagen, The Obel Family Foundation and Office of Contemporary Art Norway.

PRESS TOUR

On Thursday 31 August, we invite you to a **Press Preview Tour 15:30-19:00**
For attendance at press preview or interview request please contact no later than
Wednesday 23 August: press@chartartfair.com

PRESS CONTACTS

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ADDRESS

CHART ART FAIR
1 - 3 September 2017
Kunsthal Charlottenborg,
Kongens Nytorv 1
1051 Copenhagen K, Denmark

CHART X BASEL X CC - Ex Situ. Samples of Lifeforms
31 August - 26 November 2017
Copenhagen Contemporary,
Trangravsvej 10-12
1436 København K, Denmark

OPENING HOURS

Friday 1 September, 16:00 - 20:00
Saturday 2 September, 12:00 - 18:00
Sunday 3 September, 12:00 - 18:00

*The opening reception will be held Friday 1 September at 13:00 - by invitation only.
CHART ART FAIR will officially open to the public Friday 1 September at 16:00.

ADMISSION

Adults - DKK 105
Students with valid student ID - DKK 55
Students of KADK & BKS - Free
Seniors - DKK 55
Children (0 - 16 years) - Free

NOTES TO EDITORS

CHART ART FAIR

CHART ART FAIR was established in 2013 by Gallery Susanne Ottesen, Galleri Bo Bjerggaard, V1 Gallery, Andersen's Contemporary, and David Risley Gallery, with the aim to challenge the boundaries and experience of a traditional art fair. The ambition was and remains to further develop the impact and role of a Nordic art event on the international art and cultural scene. Over 18,000 people visited CHART 2016, making it the most popular edition yet. While the attendance of collectors and institutions from the Nordic region was once again strong, the presence of new collectors attending the fair for the first time from territories including China, Ecuador, Germany, Hong Kong, Italy, Japan, Russia, Singapore, South Korea, UK and USA reinforces CHART as the leading contemporary art fair in the Nordic region with strong international appeal.

MAIN CONTRIBUTORS AND KEY PARTNERS

Main contributors and key partners are Aage og Johanne Louis-Hansens Fond, Altan.dk, A.P. Møller og Hustru Chastine Mc-Kinney Møllers Fond, The Augustinus Foundation, The City of Copenhagen, the Danish Arts Foundation, the Dreyer Foundation, FOSS, HAY, Montana, MTAB, the New Carlsberg Foundation, Nordea Private Banking, The Nordic Culture Fund, Nordiska ministerrådet, The Obel Family Foundation and Realdania.

ART FAIR DESIGN SOCIAL



CHART | FIFTH EDITION
KUNSTHAL CHARLOTTENBORG | COPENHAGEN CONTEMPORARY
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