

CHART

31 August - 2 September 2018

Press Kit 2018

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CHART

Featuring 44 galleries from all Nordic countries and an extensive, free, public programme, CHART presents artworks and collectible design in unison that ranging from modern masterpieces to the latest contemporary projects by established and emerging artists.

CHART hosts also an extensive programme of exhibitions, performances and Talks, nurturing the crossfields between artistic disciplines and providing a platform for emerging talents.

CHART has established itself as an international platform for contemporary art in the Nordic region and the fair will present its most ambitious edition so far. CHART builds on the Nordic tradition of collaboration, presenting the invited galleries in unison within the historic halls of Kunsthall Charlottenborg and for the first time at Den Frie Centre of Contemporary Art, where in conjunction with the art fair, CHART DESIGN will present an exclusive selection of top design galleries within the Nordic region.

CHART is an influential non-profit organisation that is committed to strengthening the role of the Nordic region within the international cultural scene. CHART consists of three pillars: the commercial ART FAIR and the foundation of CHART; CHART DESIGN, a new fair and exhibition platform dedicated to collectible design; and CHART SOCIAL, an ambitious non-profit programme exploring creative alliances between the fields of art, design, architecture, performance and music.

Since its successful launch in 2013, CHART has continued to attract thousands of visitors each year, welcoming around 19,000 people in 2017. 2018 will be the sixth edition of CHART and will continue to challenge the boundaries of the fair's artistic content and scope.

CHART ART FAIR

CHART ART FAIR is the leading Nordic contemporary art fair building on the Nordic tradition of collaboration and presenting the invited galleries in unison within the historic halls of Kunsthal Charlottenborg in Copenhagen.

The selection and curation is realised by the five founding galleries based in Copenhagen: Galleri Susanne Ottesen, Galleri Bo Bjerggaard, V1 Gallery, Andersen's and David Risley Gallery.

Since its inception, CHART has established itself as the international platform for contemporary art in the region. This year 32 of the leading, contemporary art galleries from the Nordic region take part in the 6th edition of CHART ART FAIR from 31 August - 2 September 2018. With emphasis on newly produced works and a general focus on strong solo and dual presentations, the galleries present collectively at Kunsthal Charlottenborg.

CHART ART FAIR features outstanding 20th- and 21st-century artworks in a range of media presented by 32 leading Nordic galleries. Notable presentations include: Galleria Heino (FI), a new exhibitor, showing new works by Finland's acclaimed photographer and video artist, Elina Brotherus; Galleri Magnus Karlsson presenting new works on paper by Peter Köhler, made specifically for this year's edition; and Andersson/Sandström will exhibit large-scale works by Turner Prize-winning British sculptor, Tony Cragg.

The full list of exhibiting galleries for 2018

- Andersen's (DK) #30
- Galleri Andersson/Sandström (SE) #1
- Andréhn-Schiptjenko (SE) #31
- Galerie Anhava (FI) #19
- Belenius (SE) #8
- BERG Contemporary (IS) #11
- Galleri Bo Bjerggaard (DK) #28
- Galleri Brandstrup (NO) #6
- Cecilia Hillström Gallery (SE) #12
- Christian Andersen (DK) #10
- Croy Nielsen (AT) #26
- Edition Copenhagen (DK) #13
- ELASTIC Gallery (SE) #9
- Galerie Forsblom (FI/SE) #22
- Gether Contemporary (DK) #14
- Golsa (NO) #4
- Galleria Heino (FI) #29
- Helsinki Contemporary (FI) #25
- Hverfisgallerí (IS) #24
- i8 Gallery (IS) #3
- Galleri Magnus Karlsson (SE) #32
- Martin Asbæk Gallery (DK) #2
- Galleri Nicolai Wallner (DK) #17
- Niels Borch Jensen Gallery & Editions (DK/DE) #15
- Nils Stærk (DK) #23
- Galerie Nordenhake (SE) #27
- OSL Contemporary (NO) #21
- SPECTA (DK) #7
- Gallery Steinsland Berliner (SE) #16
- Galleri Susanne Ottesen (DK) #20
- Gallery Taik Persons (DE) #18
- V1 Gallery (DK) #5

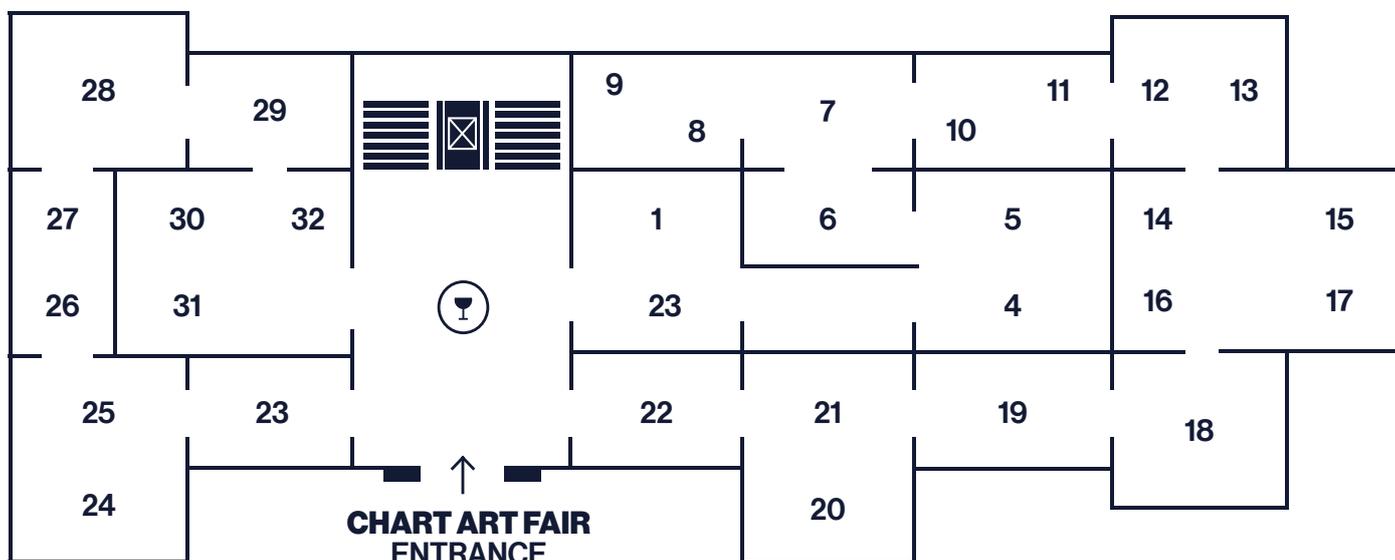


CHART DESIGN

CHART DESIGN takes place for the first time at the historic venue Den Frie Centre of Contemporary Art. Focusing on the cross sections between art and design the exhibiting galleries presents a variety of collectible design objects ranging from 20th century modernism to contemporary styles.

The 12 participating galleries range from established, specialised galleries to experimental newcomers - all working within the highest level of modern and contemporary craft and design.

The full list of exhibiting galleries for 2018

- Adorno (DK) #10
- Berg Gallery (SE) #07
- Dansk Møbelkunst (DK) #06
- Etage Projects (DK) #01
- Galleri Feldt (DK) #02
- Galleri Format Oslo (NO) #11
- Køppe Contemporary Objects (DK) #04
- Jacksons (SE) #12
- Gallery Lemmetti (FI) #08
- LOKAL (FI) #03
- RAM Galleri (NO) #09
- stockholmmodern (SE) #05

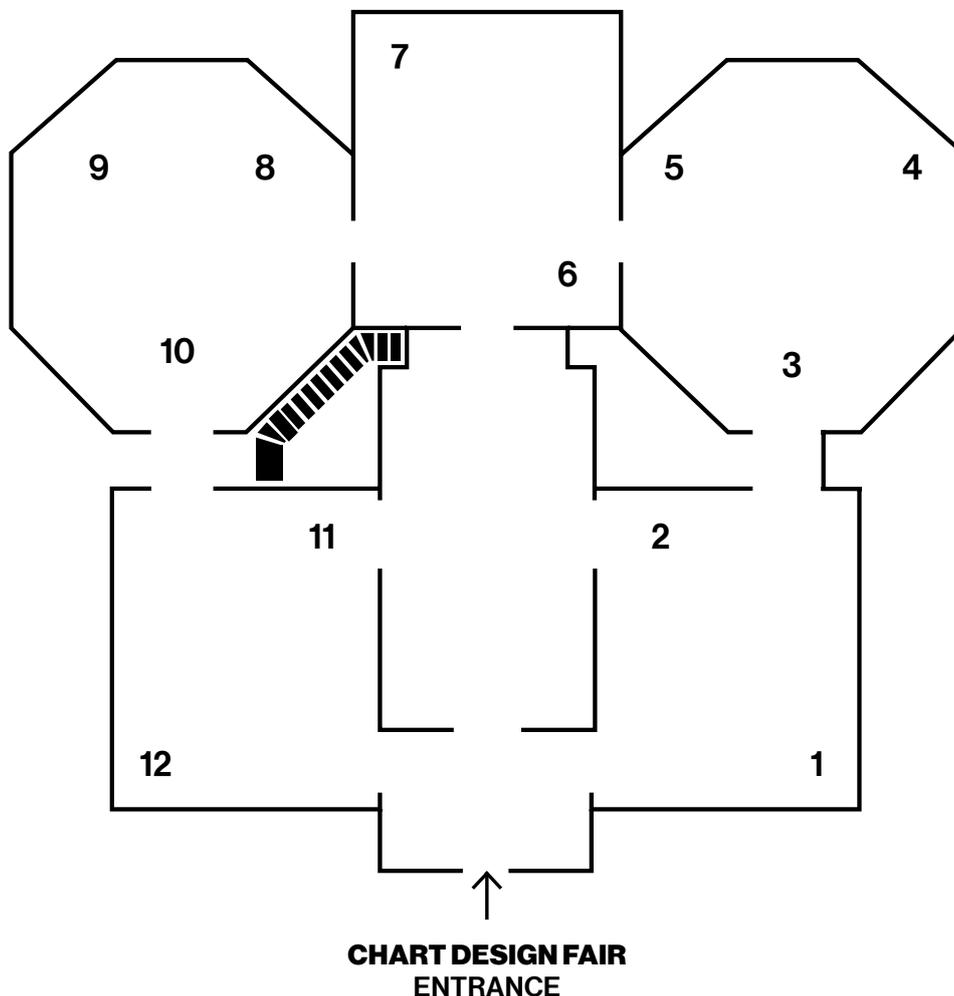


CHART Film

As a returning concept, CHART Film will again be a part of this year's art and design fair programme. A selection of the exhibiting galleries are presenting films, screened in the specially designed cinema at Kunsthall Charlottenborg.

The programme will include: 'Lilith' (1987) by Steina and 'Étude Op, 88, No. 1' (2017) by Dodda Maggý presented by BERG Contemporary, 'Heavy' (2018) by Theo Bat Schandorff presented by Galerie Forsblom, 'Pulse' (2014) by Trine Lise Nedreaas presented by Galleri Brandstrup and 'Animal Image' (2018) by Perttu Saksä presented by Helsinki Contemporary.

CHART SOCIAL

CHART is proud to present an extensive, free public programme, opening the art world for a wider audience. Throughout the weekend 31 August - 2 September the visitors can experience a series of exhibitions and cultural events exploring the crossovers between art, design, architecture, music and performance.

CHART SOCIAL takes place across the Royal Academy of Fine Arts and its two courtyards.

Special project: Connexions - Alice Anderson

British-French artist Alice Anderson investigates physical and spiritual interaction with the world at the edge of transhumanism. The major site-specific installation 'Connexions' is made for the central room at Den Frie and is Anderson's first exhibition in the Nordic region. 'Connexions' consists of 'Cables Data', part of the 'Architecture Data' series, in which the artist weaves thread around objects formed from copies of architectural features such as internet cables, power cables, skirting boards and skylights. Derived from the series 'Body Itineraries', the suspended squares have been wrapped by the artist in copper wire, ritually tracing her body movements over a period of time. The route of Anderson's movement becomes visible in the pattern of each individual square. Inspired by ancestral cultures, Anderson questions our relationship to the physical in an increasingly digital world by 'memorising' objects. For her, the act of memorising an object is a spiritual, performative exercise where objects are carefully encapsulated in coloured wire. By performing this, often highly strenuous act, the item becomes subjected to an intimate mummification, or a physical recording, of its existence in the world and its relationship to the artist.

Through this, Anderson exposes the annihilation of the tangible in the modern world. Connexions consists of large-scale internet cables and squares weaved in coloured wire. The act of weaving objects is a performative gesture inspired by ancient rituals of the Kogi tribe in Columbia, and is a way for Anderson to physically record objects in an increasingly digital world.

Elastic Bonding - Malin Bülow

Swedish artist Malin Bülow's large scale performative sculptures explore elasticity in relation to body, skin, architecture and movement. Her site-specific work 'Elastic Bonding' consists of two physical bodies encased inside textile membranes forming voluminous shapes that become extensions of the architecture.

'Sinus' - Pearla Pigao

Performance by DeLeónCompany

Investigating how music and sound can be materialized through textiles woven with metal threads, Norwegian artist Pearla Pigao's work 'Sinus' becomes an interactive instrument that is played without physical touch. Presented at Designmuseum Denmark guests can interact with the textiles and co-create sound compositions using their own bodies. On Saturday and Sunday Danish contemporary dance company DeLeónCompany interact with 'Sinus' in a series of experimental performances. DeLeónCompany works from an intuitive need of moving, based on physical improvisation and techniques. DeLeónCompany's pieces are presenting the body in an always moving, dynamic form that invites the audience into a collected poetic universe of physicality in close relation to the soundscape and light. Choreographer: Jens Schyth Brøndum; dancer and producer: Stina Strange Thue; dancers: Jens Schyth Brøndum, Stina Strange Thue and Frederik Levin. Witness Danish contemporary dance company DeLeónCompany interact with Pearla Pigao's art piece 'Sinus' in a series of experimental performances in Festsalen at Designmuseum Denmark.

The performance is free. Venue: Designmuseum Danmark, Bredgade 68

CHART Emerging

CHART Emerging is a platform dedicated to support the new generation of artists in the Nordic region at a budding moment of artistic development. Presented as a group show curated by Helga Christoffersen, Associate Curator at the New Museum, New York, the exhibition presents works of artists who have recently put forth a distinct position within the larger artistic landscape.

'Siren', the 2018 edition of CHART Emerging, features new work by five emerging artists living and working in Scandinavia: Helena Lund Ek (SE), Urd Pedersen (NO), LM Salling (DK) and Jin Mustafa (SE) & Natália Rebelo (SE/BR).

The exhibition takes its title from a motif in the work of Mustafa and Rebelo, whose collaborative video installation revolves around a mythical, Greek figure: a half bird, half human, non-gendered trickster. The group of artists selected for the exhibition take divergent approaches to figuration as a way to deal with or to develop personal mythologies. Through painting, drawing, video, sound and sculpture, these artists image the body in a state of physical and metaphysical transformation.

Spread across the Royal Danish Academy of Fine Art, these projects are commissioned by and produced specifically for CHART, as a way build on current bodies of work, and an opportunity for artists to scale up their productions materially and/or conceptually.

Lund Ek has produced seven paintings of monumental scale, installed on scaffolding inside the Academy's Festsalen; each depict women in various positions and strides, referring to no one person in particular but to various spirits and states of mind. Salling exhibits drawings from a series centered on the invented character, 'Miki', as a way to explore darker and more introverted sides of the human mind and soul. The works in Pedersen's painting series each depart from the same framework, based on a childhood drawing of her bedroom, to build upon and explore new spaces and narratives. Mustafa and Rebelo have scripted and perform a non-narrative opera, which unfolds through immersive sound and video, playing, as mentioned, with the mythical figure of the siren.

Focusing on more substantial presentations by a smaller group of artists is a way to prioritise commissioning larger bodies of work to be presented publicly, in dialogue with one another, and to highlight how emerging practices are unfolding within a larger artistic landscape in Scandinavia today.

Siren

List of works

Helena Lund Ek

(b. 1988, Stockholm, Sweden; lives/works in Stockholm)

Break off your back, 2018

Helena Lund Ek is a multidisciplinary artist whose work is centered around figurative painting, although she has also produced work with textiles, paintings on found objects, and generally takes a sculptural and site-specific approach to her work as a painter. For Lund Ek, painting is a means of exploring the possibilities of perception by trying to reach beyond an image.

From large-scale painting collages composed of various textiles, applications, and paints, to intimate live portraits of friends in oil, Lund Ek's media and modes of expression may vary greatly, but consistently explore a thematic interest in how our world and worldly conditions are shaped by both the material and the spiritual. For 'Siren', Lund Ek has produced seven new paintings, each about 7m high, hung on individual scaffolding towers.

Stemming from an exploration of bodies in different physical and mental states, the new paintings present an opportunity to scale up her production, and present several bodies together in one space, each striving for growth and exhibiting strength. Lund Ek's approach to painting involves building shapes that are often quite sculptural and using those shapes to form motifs of female bodies. Sited in the Academy's Festsalen, the artist takes into account that the work will be read in relation to its surroundings – a space historically used for the exhibition of sculpture – and that the figures will occupy and meaningful period of time at CHART 2018.

LM Salling

(b. 1989, Taastrup, Denmark; lives/works in Helsinki)

MIKI, 2016 - 2018

For the past few years, LM Salling has created a body of sculpture, installation, painting, and drawing centered on a character that the artist calls 'Miki'; a black and white mouselike creature who bears visual similarities to Disney's famous Mickey Mouse.

To Salling, her Miki is a manifestation of existential disorder and chaos; it stems from her interest in myth creation, personal worldviews, and philosophical pondering about everyday yet complex questions about what it means to face challenges and contradictions. She uses a strategy that sees sanity as born out of insanity—this is a means of survival in a world where it seems as though humanity has lost its way. At the same time, her use of cartoonish language ensures space for both humour and hope. The works on view in 'Siren' are an expansion of this body of work, which includes drawing for the first time.

Although Salling has used drawing to explore her feelings and frustrations towards social structures, as well as themes related to religion and spirituality, and drawing has had an important role in the artist's work as a way of thinking and generating ideas through preliminary sketches, she has rarely employed drawing in her artwork or displayed her drawings independently. Recently, her work shifted, and drawing has become a more central and preferred medium and this presentation is reflective of this shift.

Urd J. Pedersen

(b. 1989, Stavanger, Norway; lives/works in Oslo)

1/4 Joy & Happiness, you do not always need Humans to get a Feeling of Humans, 2018

2/4 Rest & Peace, I must get through four Phases or I Will not be Done, 2018

3/4 Stressed & Troubled, Loose & Crazy Remind me of Stressed & Troubled but they are Not the Same Feelings, 2018

Urd J. Pedersen is an artist who works with painting, drawing and graphics, parallel to work in performance and sound. Through these diverse media and approaches, her work explores themes of everyday life including love, doubt, and pace, as she tries to understand and locate a place for personal expression within art today, or whether it only exists as a series of clichés.

As part of 'Siren', Pedersen is presenting a series of paintings, each stemming from the same framework of a room, as depicted in one of her childhood drawings of her bedroom.

The exact elements of that drawing become starting points for each painting, which she then develops into different rooms and psychic spaces. Using a vibrant color palette, text, as well as abstraction and figuration, she builds up psychic spaces that recede and present themselves in a way that offers space for one's own imaginative projection.

Pedersen's work can be read as a search for personal mythologies—ways of understanding one's self through the distance of time and material exploration, and by extension, how that self breaks down as others are able to locate themselves and their own memories within the work.

Jin Mustafa and Natália Rebelo

Mustafa (b. 1988, Uppsala, Sweden; lives/work in Stockholm) and Rebelo (b. 1987, Santos, Brazil; lives/works in Stockholm)

scene / act 161, 2018

Jin Mustafa and Natália Rebelo collaborate to produce a new installation composed mainly of projections and looping surround sound. Their individual practises take form in a variety of media.

Mustafa's practice makes use of moving image, sound, music and objects. Whilst, Rebelo's practice shifts between media, her works are often based on voice, text, moving image and performance.

Together, they use voice, text, moving images and music to investigate different narrative forms and formats, playing with rhythm and experimenting with the relationship between voice, space, and silence. For the artists, silence can be as heavy and solid as sound and their work plays with in between those spaces—how sound travels and is obscured underwater, and how such 'portals'—to use their term—offer both comfort and isolation.

The artists are also inspired by sirens from Greek mythology, and what they do in sound through calling and silence. Originally, a siren, as in an alarm, was a music instrument, which powered pipes in an organ. Today, a siren is also a highly used sound effect in pop and club music.

In this new commission, the two artists perform lines from a co-written script. Through fictional and autobiographical characters, they present a nonnarrative opera inspired by the historical and contemporary manifestations of the siren— as mythological figure, alarm, musical instrument, and effect. The artists' dialogue concerns issues which relate to their navigation through everyday life: alienation, intimacy, comfort, vulnerability, and isolation; it plays out of projected screens depicting text and images, as well as sounds and voices from speakers in a fragmented score.

CHART Emerging is an ongoing research-platform dedicated to mapping and presenting the new generation of artists in the Nordic region.

CHART Emerging 2018 is curated by Helga Christoffersen, Associate Curator at the New Museum, New York. Christoffersen also curated the 2017 edition of CHART Emerging, which was titled: I Am Our Common Pronoun.

CHART Emerging is shown in Festsalen and across The Royal Danish Academy of Art. CHART Emerging is free and requires no admission.

CHART Curio

As part of CHART's commitment to support the young generation of creatives, CURIO is an experimental and non-commercial exhibition platform for young, Nordic designers and craft makers.

In 2018, CURIO takes form as a curated, thematic exhibition, which with the title 'Trans Act!', aims to playfully unravel commercial structures within the field of contemporary design. Drawing on concepts of transaction, transformation, transcendence, action and activism, 'Trans Act!' finds its title as an encouraging verb calling the visitor to take a stance, access their power and act

The boundaries between the creative fields are continuously changing, bringing forward new sets of "isms", groupings and collectives, which define themselves through predicates such as multi, hybrid, open, etc. Though the conceptual definitions have transcended mere aesthetic judgement, they still rely on unsatisfactory, outdated theories. We can no longer judge an object or place it conceptually just by looking at it.

Visual artists are engaging themselves politically and socially by creating collective systems and functional objects that communicate values rather than aesthetics. Similarly, designers are motivated by challenging forms, functions and materials to create products with story and soul. We are approaching a collective type of "value aesthetics", based on holistic principles such as environment, craft, diversity, process, sustainability and innovation.

However ambiguous, a defining difference between art and design seems to be design's rigidly associated trademark of the "commercial". More precisely, the understanding that design is something that can be sold and created solely with the purpose of satisfying a market - whilst art is regarded as something autonomous, possessing an immeasurable, metaphysical value.

Many young designers and craft makers find themselves in a type of conceptual no man's land, constantly having to justify and identify definitions, methods and artistic authority. 'Trans Act!' challenges the predominant political environment within the arts by asking the exhibitors: "What does it mean to be commercial?"

The thirteen Nordic exhibitors interpret the question into new, site-specific works or contribute with existing pieces. The works vary, from references to fastfood and the influence of social media, like Yola Maria Tsohis' quilted pizza and Rune Bering's digital bonfires, to the untold stories of craftsmen, as in Rasmus Nossbring's glass sculptures and Eunju Kang's 'Ceramic vocabulary' book series, all with the shared intent to reflect the complexity of the question.

Because what does it mean to be commercial? Are we not all implicit in capitalism and governed by supply and demand? The artistic dilemma between commercial success and integrity, between massproduction to satisfy the many, and one-off's to satisfy the few, seems like a life-long case of walk the plank.

It is here, in this moment, that we find the urgency for action, for activism, for transforming and transcending definitions, and for deciphering transactions of money, power and knowledge.

CHART Emerging is free and requires no admission.

Trans Act! - List of works:

Rune Bering (DK)

Wi-fire, 2018

With Den Frie's outside area as the starting point, 'Wi-fire' is a site-specific installation conceptualising connections between digital tools, social connections and commercial interests. The bonfire - history's oldest form of social gathering place - is connected to social media, a modern place, in which we meet without being physical present. The installation consists of groupings of internet routers and tablets playing videos of fires burning. The videos have all been repeatedly uploaded to various forms of social media, this process causes the visual characteristics of the file and the fire to deteriorate. The 'bonfires' are accompanied by a code in neon. The code is a declaration of love and translates into the all time, most used emoji, the red heart. It makes you wonder, is all human interaction binary?

Ane Fabricius Christiansen (DK)

Silent Lands - An Archive, 2018

In 'Silent Lands - An Archive', Fabricius Christiansen has set up a geo-anatomic archive - an imaginary, conformational merge between anatomic and geological features of glazed material. Inspired by the concept of controlled geology, she pushes materials to their limits, forcing them to burst, droop and erode. Fabricius' process is an ongoing negotiation between aesthetic perfectionism, the impetuous nature of clay and artistic defiance. She strives to achieve the perfect method - only to discard it once it becomes defined as a technique, mastered and understood.

Jonas Edvard (DK)

Mhandmade, 2018

Playing on words associated to "hand-made" and "manmade", Edvard has developed a site-specific installation of furniture experiments for Den Frie's café. The handmade series of chairs, stools, lamps and planters are all made from the detritus of modern production processes and disposable organic material. Mediating between concepts of primeval design, materials and functions, the objects bear traces of their creation, revealing their relation to their maker. Derived from his interest in the phenomenology of relics - objects or traditions from the past which continue to exist - Edvard has placed a two meter, column shaped light as a conceptual token of the origin and human presence in the objects.

Sigrid Espelien (NO)

The French Fry Holder, 2018

'The French Fry Holder' is inspired by the classic white and blue, tin-glazed earthenware from early 17th century Holland, known as Delftware. The pottery is famous for its function-specific decoration and distinct one-use purpose, such as "the tulip vase" decorated with and made just for tulips. Espelien interprets the Delftware tradition into a modern day scenario, and creates a delicate, handmade french fry holder with room for each fry and bowls for ketchup and mayo. As Espelien mixes history and symbolism of porcelain with potatoes, the holder becomes part of a didactic story of the (potato) plant's life.

Siren Dversnes Dahle (NO)

Meander, 2018

Between, 2017

Skyggesider III, 2016

Working with contrasting combinations of materials, functions and techniques, Dversnes Dahle ingrains aesthetic and conceptual tensions into her work. Some fairly directly, as in 'Between' where a hand dyed textile is cast within a concrete block, others more subtly as with 'Skyggesider', where

elements of the work support each other to the point where if the work was not placed in that specific angle, would simply collapse. In 'Meander' a towel hanger is used as the support system for a handwoven textile. The curious meeting of the two elements is not only reinforced by the materials' juxtaposition, but the associations that come with them. A mass produced, plastic coated hanger, typically reserved for its use and placed somewhere hidden, is considered an object of beauty in its own right. Simultaneously, a piece of bespoke craftsmanship finds its home in conjunction with a domestic object.

Eunju Kang (NO)

Ceramic vocabulary book series, 2018

'Ceramic vocabulary book series' series is part of an on ongoing series of works archiving the craftsmanship of our time. Eunju Kang addresses the aesthetic value of craftsmanship by drawing scenes from working environments and transferring them onto thin porcelain sheets. Travelling all over the world, Kang depicts the craft making process as a scene, a poetic narrative, in which the makers, their tools and the workshop itself, are the main actors - and ultimately become the material in which they are working.

Evelina Kollberg (SE)

Promised Land, 2017

'Promised Land' is a handcrocheted interactive audio and textile installation by Swedish artist Evelina Kollberg. Not sure whether you find yourself in the hair salon or an electric chair, Kollberg plays with the boundaries between pleasure and discomfort. 'Promised Land' reflects on the problematic aspects of self-realisation and social media influence, as the viewer is invited to strap themselves to the chair. In a Harry Potter-esque manner the helmet asks you a number of questions such as, "Are you the best version of yourself?" and "Do you deserve better?" - questions that only the person in the chair knows the answers to.

Matias Liimatainen (FI)

Lynx, 2012

With its finely built features, a dichotomy is embedded in 'Lynx' existence. Instead of materials normally associated to robots; durable, convenient for mass production, such as steel and iron, 'Lynx' is made of delicate, handmade ceramic, covered in hand painted, nature-inspired illustrations. Drawing upon the characteristics of a lynx, 'Lynx' falls in between an animal, robot, sculpture and lamp.

Lotta Mattila (FI)

This little piggy (2018)

This little piggy went to market,

This little piggy stayed home,

This little piggy had roast beef,

This little piggy had none,

And this little piggy cried "wee wee wee" all the way home.

Anna Nordström (SE)

Best Western Quilt, 2013

Best Western Slippers, 2013

How To Win Friends and Influence People, 2018

'Best Western' consists of a quilt and a pair of slippers which draw from the visual language of the worldwide American hotel chain of the same name. The quilt and two disposable slippers, taken directly from a Best Western hotel room, transform massproduced, single-use objects to carefully handmade, unique collectibles. The title 'How To Win Friends and Influence People' is taken directly from the 1937 (and continuously) bestselling book by Dale Carnegie, guiding readers how to gain

social status. Nordström's work is a handmade embroidery divided into pixels. To the naked eye, it is hard to make sense of the text but through the screen of your camera phone the pixels fall into place.

Rasmus Nossbring (SE)

Stuck (2018)

05.42 AM (2017)

16.09 PM (Most Caluses wins) (2017)

With glass as his medium, Nossbring is committed to telling the untold stories of the craftsmen behind glass production. His three glass sculptures are depictions of narratives from his work in the old glass factory of Reijmyre and the Crystal Kingdom - a historic place where the majority of glass art production in the Nordic region is being made. With a considered humorous approach, each sculpture is based on a character at the factory, exposing the exhausting labour of the men, who pressured by time even have their breakfast in the toilet.

Pernille Pontoppidan Pedersen (DK)

Ja Mester! (Willumsen's Exercise models) (2018)

'Ja Mester!' is a site-specific installation of objects, or "exercise models" in which Pontoppidan envisions herself to be the apprentice of late artist and architect of Den Frie, J.F. Willumsen.

Willumsen's distinct artistic vocabulary is a large source of inspiration to Pontoppidan, who has translated and transformed his work on canvas into three dimensional, sculptural objects.

Pontoppidan mixes genres, cultural and artistic references and places Willumsen into an alternative art history, in which her work is the only testimony.

Yola Maria Tsohis (NO)

Genuine Fake, 2013

As the title suggests, 'Genuine Fake' is an investigation of connotations, and inter-relations, attached to concepts of "genuine" and "fake". As the contemporary world grows increasingly digital and mass production has turned global, we may ask ourselves what does "genuine" really mean? With a hint of irony, Tsohis has created an object that sits perfectly between the two concepts and proves that objects may be both. 'Genuine Fake' is all at once a fake pizza and unique, handmade object.

Curio is shown at the lower floor at Den Frie Centre of Contemporary Art.

CHART Architecture

CHART Architecture intends to promote young, Nordic based architects and explore the crossover between creative disciplines. The competition is for young architects and interdisciplinary teams. Chosen from 51 competition entries five teams have been selected to build their first architectural project. The projects unfold this years theme 'open source' in new and surprising ways, presenting new proposals to how form, materials and artistic cross disciplinary methods can create new innovative and sustainable solutions.

During CHART the pavilions serve as bars, restaurants and meeting places in Charlottenborg's two courtyards.

CHART Architecture is generously supported by Realdania, Dreyers Fond, Statens Kunstfond, Københavns Kommune and Foss. Resource partners are SPACE10, Arup and KADK.

FRAME x Winterspring

Team: Malte Harrig, architect student; Vitus Karsten Bjerre, architect student and Katrine Hoff, art-photography student.

This pavillon is flat-packable! Every element of the pavillon can be disassembled and packed into flat packages making it easy to transport to new location. Inspired by art transport and packaging of art, the pavilion comments on the fact that a lot of artworks spend most their time being packed away in storage between exhibitions.

Artist Katrine Hoff has created the video installation "How I Package and Ship My Artwork" shown inside the pavilion. The video is a montage of different YouTube tutorials on how to pack artwork. When projected on the transparent walls of the pavillon it can be viewed from both inside and outside. However, when viewed from outside the images looks distorted and blurry, as if it viewing a painting wrapped in bubble wrap.

The pavillon and the modular system is an open-source project, making it possible for anyone around the world to produce their own version.

OPEN RESOURCE x Belvedere Vodka

Team: Dennis Andersson, architect student; Mikkel Møller Roesdahl, architect student and Xan Browne, architect student.

Challenging our view on the things we discard and celebrating the aesthetic qualities of plastic OPEN RESOURCE investigates a new form of recycling. Using soft household plastics and packaging as main building material it unveils a new recyclable material.

The reused plastic is compressed into translucent panels which creates a light spectacle when illuminated by the sun. Each panel is crafted from plastic salvaged around Copenhagen using a special designed plastic press. The reused plastic is heated and melts into poetic color mixes exactly like when mixing two colors of paint. In close collaboration with Belvedere Vodka, the panels are created with a blue and clear expression, which also resembles the colors most available from the packing waste in Copenhagen.

OPEN RESOURCE addresses the concept of 'open source' as a question of accessibility. It shows that 'open source' is not limited to high-technologies and digital manufacturing, but can be about availability to materials and access to knowledge, and manufacturing methods.

The Many Chairs Pavillion x La Fabrica

Team: Sofia Luna Steenholdt, art student; Emil Bruun Meyer, architect; Joachim Makholm Michelsen, architect and Casper Phillip Ebbesen, architect.

Focusing on reusing existing design and left over production materials The Many Chairs Pavilion transforms an open source chair into a pavilion. Production leftovers from the chair becomes the main construction elements of the pavillon and the chairs themselves are distributed around the pavillon.

In this way, the pavillon transforms a piece of furniture to architecture and the constructive symbiosis between pavilion and chairs ensure a zero-waste production.

Inside the strict and modular pavilion light emanate from a soft sculptural installation. The installation engaging with the core values of open source. Gathering in a luminous centre both decentralized and individual the lights symbolises the collaborating across disciplines where different professions unite in the pursuit for a sustainable future.

The chairs are free to use during CHART and are to be taken home by guests afterwards. The idea of open source will thus transcend CHART and be re-distributed across Copenhagen and even beyond.

Tight Knit x Rouge Oysters

Team: Jan Sienkiewicz, architect student and Uta Sienkiewicz, textile design student.

Drawing on the classic techniques such as knitting and weaving Tight_Knit unfolds the concept of open source by drawing directly on traditional craft.

Knitting and weaving has been passed down from generation to generation, and were previously among the most widespread and available modes of production. By introducing the technique into the world of architecture, the ambition behind the pavilion is to create a collective empowerment, where the construction of architecture literally is given back into the hands of its users.

By allowing spaces to be shaped by a community - weaving this tapestry of a building together.

The process of knitting is explored and expanded through the key element of the design - a modular loom - essentially a timber band with a series of protruding bolts, which allows a team of three people to produce the fabric quickly and reliably.

It can be modified to accommodate different shapes of the wooden under-frame, and used repeatedly to produce various structures. Utilising natural woollen yarn, discarded textiles or recycled plastic, to create a permeable, elastic façade, the loom becomes a tool for urban hacking - opening the possibility of architectural expression to everyone.

Sum of Us: A Cloud of Human Emotions x SPACE10

Team: Sean Lyon, architect

As the world is becoming a more fundamentally interconnected place, sharing open-source information has become a major driver in contemporary society.

Culture itself is an open-source phenomenon: individuals within a community share and communicate thoughts, ideas and knowledge that furthers the identity of the group and creates something bigger than the sum of its parts. This has exploded in the last two decades with the arrival of the internet.

Open and crowd-sourced ideas, knowledge and products are freely shared over this global network. Anyone, regardless of their participation in the enterprise can access and benefit from the collective output of the community. All this data is stored in a proverbial cloud infinite in size and in possibilities.

The Pavilion is a captured instance of this cloud made manifest. The organic form moulded by collective human endeavour is suspended in a digital matrix, acting to rationalise and rasterize these thoughts, and storing them for future development and utilisation. An interactive light and sound installation tracks individual visitors entering the pavilion, generating personalised audial-visual experiences that accumulate over time – the communal output of which will be experienced by all.

Live Programme

CHART Performances

UNIONIZE - The Rodina

Czech design studio The Rodina constitutes a critical, experimental practice that employs performance art, play and subversion. For CHART the sibling duo presents an interactive performance, 'Unionize', where visitors are invited to join a temporary union supporting the creative worker.

Uriel in situ - Julie Lænkholm

Through her site-specific installation, 'Uriel in situ', Danish artist Julie Lænkholm addresses centuries of patriarchy and female confinement within the arts. The work honours archangel Uriel, the only archangel said to be a woman, and is accompanied by a ritual singing piece.

Luggage Fitness: Decluttering your Body Environment

An engaging performative lecture by Professor in Architectural Theory and History, Peter Lang, and artist Weiling He, challenging participants to critically assessing their relationship to the things they use over the course of a day, highlighting issues concerning waste, consumption and durability.

Woodelves

Working with food and rituals as an art form, these 21st century hunter-gatherers label their activities as "secular mystique". For CHART, the Woodelves will appear to treat guests to a special performance.

Elastic Bonding - Malin Bülow

For more information see page 08.

See full schedule on page 02

CHART Talks

‘Ownership, Exchange, Theft’

Is culture something you own or something you share? Is vernacular design and cultural identity something to protect, copy or avoid? This year’s Talk programme discusses access, ownership and appropriation in the sphere of contemporary art, design and architecture, by presenting key international and national profiles to a public audience.

The talks are curated in collaboration between ArtReview and CHART and will take place in the Kuppelsalen at the Royal Danish Fine Art Academy.

See full schedule on page 02

SATURDAY

COPYRIGHT, COPYLEFT, COPYTHEFT

Is the notion of ownership still a relevant concept in the online world today? If art is about ideas, can one then own an idea?

Speakers: Daniel McClean, Art & Property Lawyer; FOS, Artist

ART: HOME OF THE ALTERNATIVE FACT

Is it possible to talk about art as a speculative act? If so, what does that mean in a world where ideas of empirical truth have become ever-more slippery?

Speakers: Nav Haq, Curator at M HKA, Museum of Contemporary Art, Antwerpen; Laura McLean-Ferris, Curator at Swiss Institute, New York; João Mourão, Co-Director, Kunsthalle Lissabon

OPEN DESIGN: A UTOPIAN PROJECT?

The network age offers an approach to design where we become participants in an open system of exchange, independence and collaboration more than mere consumers. But is this realistic? And is the promise of this growing or fading?

Speakers: Thomas Lommée, Co-founder of Intrastructures and the creator of the Open Systemsdesign system; Daisy Froud, Architect and strategist specialising in community engagement and participatory design; Adam Greenfield, Writer, author of Radical Technologies

SUNDAY

THE EUROPEAN ART SCENE: PAPERING OVER THE CRACKS

How can art react to the rise of nationalism and populist political rhetoric in Europe – and what role do galleries and museums have in this matter?

Speakers: Luís Silva, Curator and Co-Director at Kunsthalle Lissabon; Ekaterina Degot, Curator at Steirischer herbst; John Kørner, Artist

COPY CULTURE

Is cultural identity something to live up to or escape? Do phenomena such as “Scandinavian design” still apply, and is it to be protected, copied or avoided?

Speakers: Sam Jacob, Architect, principal, Sam Jacobs Studio, professor of architecture at University of Illinois at Chicago, director of Night School at the Architectural Association; Asmund Havsteen-Mikkelsen, Artist

IS CULTURE SOMETHING YOU OWN OR SOMETHING YOU SHARE?

Cultural appropriation is a fairly discussed subject these days, and it raises questions about whether culture is a limited phenomenon belonging to a limited circle. Who should act as gatekeepers of such – and is cultural appropriation a negative thing at all?

Speakers: Jonas Tinius, Anthropologist working on contemporary art, Humboldt-Universität; Carla Zaccagnini, Artist

IS VIRTUAL SPACE REAL SPACE?

Does it make sense to differentiate between virtual space and physical space today? And what does it mean for art and architecture – now and in the future?

Speakers: Beatrice Galilee, Curator of Architecture and design, Metropolitan Museum; Ben Vickers, Chief technology officer at Serpentine Galleries; Ann Lislegaard, Artist

CHART Music

CHART Music is a programme of artistic DJ sets presented throughout the days 31 August and 1 September in courtyard 2. The programme explores the overlaps and crossovers between music and art. The programme is curated by Frankie Dunn/ ID Magazine, Kasper Bisgaard Rasmussen / smash!bang!pow!, Nis Bysted/ Escho and Kasper Bjørke

See full schedule on page 02

Special projects

Gamut - Tableau x Karl Monies

Moving between fields of design, architecture and botanics, Danish design studio Tableau explore new ways of approaching artistic “tableaux”. Inspired by the architectural features of Den Frie, Tableau have collaborated with artist Karl Monies to create a sculptural installation which playfully transforms transparent plastic into colourful hand painted canvases.

Pavilion - Guillermo Santomà

Following the artistic mantra “to create is to destroy”, Spanish designer Guillermo Santomà works to deconstruct the fixed images of design. For CHART, he reinterprets the classic architectural concept of the pavilion with an installation including a toilet, a bathtub and a tanning bed. Santomà challenges the meaning of “social design”, pushing the boundaries between domestic and public, between mass-produced and handmade objects.

The installation is presented in the garden of Den Frie.

CHART Collaborations

CHART collaborates with a number of cultural institutions and art museums to present a public programme engaging the city of Copenhagen. The collaborations underline the intersections between art, design, and performing arts.

Rimini Protokoll: Remote Copenhagen

What does it mean to be in transit? Join German multimedia collective Rimini Protokoll (Stefan Kaegi / Jörg Karrenbauer) for a newly produced collective audio walk – Remote Copenhagen – that will take visitors on a physical journey through various transit sites.

Wearing headphones audience will be guided by a GPS navigator.

Presenting a myriad of intertwined stories around artificial intelligence and group decisions in transit, Remote Copenhagen will draw attention on the station areas as sites of conflicts and negotiations, on their architectural features and on the many different passengers, employees and local residents that come into contact at such sites.

'Remote Copenhagen' is co-presented by CHART and commissioned by KØS Museum of Art in Public Spaces, and part of the exhibition 'TRANSIT', opening 13 September 2018.

Starting point: Vestre Kirkegård, Nordre Kapel, 2450 Copenhagen

'Ghosting'

CHART X The Royal Danish Theatre / Corpus

During the weekend of CHART, CHART and The Royal Danish Theatre/Corpus invite you to a physical encounter with the creatures of the internet. You can join the open workshop and be part of the creative process of 'Ghosting', a performative dance piece developed by Japanese artist Masaru Iwai, German choreographer Sebastian Matthias and Swedish composer Ida Lundén, and the dancers of the Royal Danish Theatre's experimental dance company Corpus.

Venue: A-salen at The Royal Danish Theatre, Kongens Nytorv 9

'Sinus' - Pearla Pigao

Read more at page 08

See full schedule on page 02

CHART Kids

CHART Emerging art expedition

Kids aged 6-12 are invited to a special art expedition in the CHART Emerging exhibition at the Fest-salen. All senses will be used in a playful interaction with the works by emerging Nordic artists. Siblings and parents are invited to join.

Time: Sunday 2 September, 11 - 12 at Charlottenborg.

NB Pre-book free tickets at www.billetter.dk

Weave your own art work!

Inspired by the singing textiles in Pearla Pigao's installation at Designmuseum Denmark kids and their parents can join a fun day of weaving and creative learning.

Time: Sunday 2 September, 1-4 pm. Free. Material fee of 20 DKK.

NB Venue: Designmuseum Denmark, Bredgade 68

ADDRESS

CHART Art Fair
30 August - 2 September 2018
Kunsthall Charlottenborg
Kongens Nytorv 1
1051 Copenhagen K
Denmark

Opening Hours

Friday 31 August 16:00 - 20:00
Saturday 1 September 12:00 - 18:00
Sunday 2 September 12:00 - 18:00

Admission

Adults - 110 KR
Students with valid student ID - 60 KR
Student of BKS & KADK - FREE
Seniors - 60 KR
Children (0 - 16 years) - FREE

ABOUT CHART

CHART has established itself as an international platform for contemporary art in the Nordic region and builds on the Nordic tradition of collaboration, presenting the invited galleries in unison within the historic halls of Kunsthall Charlottenborg and for the first time at Den Frie Centre of Contemporary Art, where in conjunction with the art fair, CHART DESIGN will present an exclusive selection of top design galleries within the Nordic region.

CHART is an influential non-profit organisation that is committed to strengthening the role of the Nordic region within the international cultural scene. CHART consists of three pillars: the commercial ART FAIR and the foundation of CHART; CHART DESIGN, a new fair and exhibition platform dedicated to collectible design; and CHART SOCIAL, an ambitious non-profit programme exploring creative alliances between the fields of art, design, architecture, performance and music.

Since its successful launch in 2013, CHART has continued to attract thousands of visitors each year, welcoming around 19,000 people in 2017.