

whitewall

CONTEMPORARY ART AND LIFESTYLE MAGAZINE

WINTER 2019



The EXPERIENCE ISSUE

SWIZZ BEATZ - LAURIE SIMMONS - IAN SCHRAGER -
HELENA CHRISTENSEN - CRISTO - LENNY KRAVITZ

POSTCARD FROM COPENHAGEN



CHART 2018, Køppe Contemporary Objects presents Ole Jensen, photo by Joakim Züger.

Notes from the sixth edition of CHART Art Fair.



CHART 2018, Alice Anderson's installation, photo by Joakim Züger.



By Talia Elbaz

The sixth edition of CHART Art Fair was open August 31–September 2, 2018. Hosted at The Royal Danish Academy of Fine Arts Kunsthall Charlottenborg in Copenhagen, the 2018 fair marked the first iteration of CHART Design, focusing on the cross section between art and design. The 12 exhibiting galleries presented a variety of collectible design objects ranging from 20th-century modernism to contemporary styles.

Whitewall sat down with the fair’s new director, Nanna Hjørttenberg, to chat about the rising Nordic contemporary fair. This year, CHART has expanded its collectible design presentation and exhibition platform with Den Frie Centre of Contemporary Art, in addition to offering a bespoke program of architectural installations, talks, and the performances of CHART Social.

WHITEWALL: *It was your first year as director of the fair. What is your global vision, and do you have specific goals for the fair in the long term?*

NANNA HJORTTENBERG: This year we are launching CHART Design as a fair with its own venue. I look forward to welcoming 12 Nordic design galleries to join our 32 art galleries. At CHART Design you will meet an interesting range of collectibles ranging from modernist furniture—the essence of Danish and Nordic design—alongside new, contemporary design objects.

To me, this is a very natural expansion of CHART and one I’ll put an immense amount of energy into moving forward. Another part I wish to strengthen is our focus on architecture, which we have been working with for the past years. I think the dynamic and creative exchanges between art, design, and architecture are deeply rooted in our Nordic genes and I look forward to exploring new ways for the three disciplines to continuously challenge and strengthen one another.

WW: *I noticed that the great majority of the art exhibitors were Scandinavian. Is the ambition of the fair to keep a Nordic identity, or does it want to expand internationally?*

NH: CHART was founded in 2013 by five Danish gallerists with the dream to gather the Nordic art world in Copenhagen and invite an international audience to visit. The idea, which I think has already proven to be a success, was to explore new ways of being an art fair and to integrate into the city and creating a positive impact on and awareness of art in the local community.

I also think the development has shown that the art world—and design world, for that matter—is not an enclosed national or even regional thing. We are living in a highly international culture, where Danish galleries present international artists at CHART. In that regard,

I don’t think it makes sense to only present Nordic art.

Where I see the reason to hold on to a special Nordic identity is in the way we do things. The galleries present in unison; CHART has a huge public program, which everyone can join. We aim for a very high standard in everything we do, but we also want to be a casual and fun place to visit. A place where international artists and young students can meet at a talk and exchange ideas.

WW: *Are you seeing Scandinavian museums or collectors at the fair supporting its growth and the local art market?*

NH: We do experience a lot of support from the Nordic collectors and institutions toward the ambition of CHART and the idea of creating an international destination for the arts in the Nordic region. They visit us every year. We collaborate with institutions and partners outside the fair, among others, Designmuseum Denmark and SMK.

An international perspective is also key. We work with international curators on our public program, for example, with London-based *ArtReview* on our talks series and Helga Christoffersen, associate curator at New Museum, New York, on our “Emerging” exhibition.

WW: *Do you think the fair has contributed to creating a dynamic around the local artistic scene?*

NH: On a very local level, it has helped open up the Danish Academy of Fine Arts and the Kunsthall Charlottenborg, our two neighbors, and has shown that you can actually host an art fair and a large cultural event inside an academy.

On a more national or perhaps even regional level, CHART has contributed to the strong debate we are having across the Nordic region in recent years about the level of public support to the arts, especially within the museum scene. Here I think the business model of CHART with a strong mix of private sponsors and public money has proven to be a possible future scenario.

I think that our strong support from private foundations represents something unique in the Nordic countries. Foundations such as The A.P. Møller Foundations, who support our focus on emerging artists, or Realdania, who support our architectural program, are our strongest, make it possible for us to open the fair up and engage not only a selected group but also invite the general public and young students to experience the contemporary art scene. The strong commitment from the foundations helps generate the public money from both government and municipality.