Kunstnernes egne steder blev fejret

Over 150 glade gæster mødte op for at hylde den selvorganiserede kunstscene, da den nye BKF-pris Årets Kunstnerdrevne Udstillingssteder blev uddelt for første gang. Festen foregik i Pompejisalen i Carlsberg Akademi i København 27. oktober.

At Miriam Katz

»Vi ville ønske, at vi kunne præmiere langt flere, for kvaliteten, antallet og aktiviteten er overvældende," sagde juryformand Nis Rømer, da han fra talerstolen loftede sløret for, hvem vinderne af den nye BKF-pris Årets Kunstnerdrevne Udstillingssteder 2016 er.

Det blev udstillingsstederne YEARS, Sydhavn Station, HUSET i Asnæs samt det digitale projektrum ORAUM, som juryen valgte at tildеле årets priser.

Prisfesten foregik i den gamle brygger J.C. Jacobsens private villa på Carlsbergområdet, nærmere bestemt i det lyse, stemningsfulde værkstus, kaldet Pompejisalen.


»Villaen her og Pompejisalen, vi er samlet i, ermer af over- skud. Bryggeren vidste, hvor vigtig kunsten er – både for individet og for samfundet," sagde Nis Rømer i sin velkomst tale.

»Vi synes, det er et passende sted at fejre kunstnerisk virkelyst og noget af det mest avantgardistiske, eksperimenterrende og sociale vi har på kunstscene. Det er et felt, der er flygtigt og hele tiden i forandring. Hvor kunstnere arbejder idealistisk for sammen med deres kolleger, at skabe kunst for alle. Der, hvor man som publikum får nogle af de bedste kunstoplevelser og opdager kunstnere, man kommer til at følge mange år frem," sagde han.

»Derfor er vi også glade for at sige at vi arbejder på at have en lignende fejring næste år igen." Nis Rømer konstaterede samtidig, at langt fra alle de mange væsentlige kunstnerdrevne udstillingssteder, vi har her hjemme, var nominerede i år.

»Derfor opfordrer vi alle til at indstille endnu flere steder næste år, når prisen uddeles igen," lod det fra BKF’s formand. ■

FAKTA: Årets Kunstnerdrevne Udstillingssteder 2016


Prisen består af tre uddelinger a 30.000 kr. samt en ekstra uddeling af 5.000 kr. De gik i år til: YEARS, Sydhavn Station, HUSET i Asnæs og det virtuelle projektrum ORAUM. Udover pengene og hæderen fik vinderne en skulptur af Anders Bonnesen, inspireret af begrebet »Artist Run Spaces«.

Se interviews med vinderstederne på de foregående sider her i bladet. Læs juryens motiveringer, oversigten over alle de nominerede og billeder fra uddelingeren på www.bkf.dk

Tak til Carlsbergfonden for at stille Carlsberg Akademi til rådighed for BKF’s prisfest 2016.
»Det kunstnerdrevne kan være langtidsholdbart«

Billedkunstner Heidi Hove er medlem af udstillingsstedet Sydhavn Station, der var en af vinderne af BKF-prisen Årets Kunstnerdrevne Udstillingssteder 2016.

Hvilke kunstnerdrevne udstillingssteder og projekter har du medvirket i?

I stedet valgte jeg at koncentrere mig om driften af Udstillingsstedet Sydhavn Station, som jeg stadig er medlem af i dag sammen med ni andre billedkunstnere, der alle har stor erfaring indenfor det kunstnerdrevne felt. Udstillingsstedet Sydhavn Station har den værdsættende, havelfilette beliggenhed i S-togsstationens forhenværende billetkontor samt i 15 plakatholder i ankomsthallen, hvor mange mennesker dagligt passerer forbi, hvilket har åbenet for nye muligigheder at vise kunst på. I de uforlænget rammer insisterer der på at vise samtidskunst af høj kvalitet i form af både solo- og gruppeudstillinger, digtoplæsninger, koncerter og performances af kunstnere af forskellige generationer fra både ind- og udland. En åben men fast ramme, hvor samtidskunsten kan møde et bredere publikum, uden at man nødvendigvis behøver at tilsidesætte, kanaliserer eller nye mod til folket. På en måde er Koh-i-noor og Udstillingsstedet Sydhavn Station organiseret ud fra de samme grundprincipper, hvor fælleskabet er form for andelstarkægning forenes med et vist anarkistisk og individualt handlerum. Det er en struktur, som syntes at virke langtidsholdbar, og som gør, at kunsten ikke underlægges for mange kompromisser under tilblivelsen.

Hvrlken rolle spiller den kunstnerdrevne kunstscene for udviklingen i kunstlivet, som du ser det?
»Det kunstnerdrevne felt er en væsentlig bræt i kunstlivet. Det er her værkslaget ligger; det er her, man opbygger en erfaring og et netværk, og så er det ikke mindst her, der er plads til at fjele og til at tage nogle chancer, som det er så vigtigt at turde i dette fag. Igennem de seneste år er der dog rigtig mange kunstnerdrevne udstillingssteder, der er kommet og gået. Det, synes jeg, er ærgerligt, da man gennem et mere konstant arbejde også vil opnå større synlighed og gennemslagskraft i de miljøer, man agerer i, og dermed at være med til at rykke det kunstnerdrevne ud af en såvær definition, som noget der kun opererer i undergrunden. Nogle af de fokuspunkter, som vi har med Udstillingsstedet Sydhavn Station er eksempelvis, at det er etableret ud fra en stor lyst til at gøre det selv og til at skabe et mere bestandigt sted med en åben struktur og diversitet, som vanskeligt lader sig kategorisere. Et sted, som kan griebe de åbninger, der efterfølges eller også øveres af mere konventionelle udstillingsprofiler i København.

Hvrlke selvorganiserede projekter har især gjort indtryk på dig de seneste år?
Eksempelvis:
Inside Zone Residency (RU), opstartet af kunstner og forfatter, Florin Dan Prodan. Low-key artist-residency beliggende i et fælleslejlighedssom område fra tiden før 1. verdenskrig: www.insidezone.eu
The Luminary non-profit udstillingssted/residency i tidligere teater i St. Louis: www.theluminaryarts.com
Pirpa, nyopstartet udstillingssted i Inderhavnsekretal lagerbygning på Grevensvænget, København, hvor billedkunstnerne Camilla Nørgaard og Cai Ulrich von Platens viser kunst, der forholder sig til denne kontekst: www.pirpa.net

Se også: www.sydhavnstation.info
Victoria Lucas wins WW SOLO Award 2016

Mark Devereux Projects are proud to announce Victoria Lucas is this year’s winner of the WW SOLO Award.

“I am extremely happy to have been selected as this year’s SOLO Award winner. The award marks a 10 year milestone in my career as a practicing arts professional, and I am looking forward to working with WW Gallery and Mark Devereux Projects to realise my proposed project at the London Art Fair over the coming months.” [Victoria Lucas]

Victoria Lucas’ SOLO exhibition, Lay of the land (and other such myths) will be presented by WW Gallery and supported by Mark Devereux Projects in Art Projects at the London Art Fair in January 2017. Lucas also receives prize money of £2000.

“This award is important recognition for the high quality work Victoria has been producing over the last 10-years. We’re proud to be supporting Victoria’s practice at this vital stage in her career and look forward to working with her and Chiara [Williams] to realise what will be an excellent exhibition.” [Mark Devereux]

The selection panel for the SOLO Award 2016 were:
Gordon Cheung (Painter)
Francesco Pantaleone (Director FPAC, Palermo, Italy)
Sarah Monk (Director London Art Fair)
Chiara Williams (chair) (Dir. WW Contemporary Art)

For further information about the SOLO Award and WW Gallery please visit: wilsonwilliamsgallery.com Further information about the exhibition will be announced shortly.
Have you ever had that frustrating feeling when you try to remember the lyrics of a song but the words just won’t come to you? The only solution is to listen to the song again which, of course, is not that difficult in this age of digital media. Confrontation with the works of Alicja Bielawska takes this state of frustrated recollection to an extreme, providing no easy answers. Bielawska, a graduate of Amsterdam’s Gerrit Rietveld Academie, works with drawing, installation and sculpture, or rather, ‘objects’. ‘Adopted Shapes’, her recent exhibition at Galeria Arsenal in Białystok, featured a series of new works and a selection of drawings.

On entering ‘Adopted Shapes’, the first thing the visitor noticed was a massive L-shaped veneer board sitting on a sheet of linoleum (Furniture, all works 2012). Next to it, mounted on the wall, was a small piece of stiff, white cotton fabric fixed on a semi-circular curtain rod, creased neatly so as to resemble folded paper (Curtain). Alongside was a lamppost-like structure, or a barbell split in half, its base hidden under several lumpy layers of rubbery floor covering (Blue). In another room, one saw three metal poles bent like playground climbing frames and covered with an uneven coat of polymer clay (Yellow, Blue, Green). At first glance, these works appeared obscure, if not inaccessible, offering no more than a set of contrasts between soft and firm, horizontal and vertical. But as we move around and among them, the austere objects begin to impose their presence, as if they feed on the cold electric light filling the exhibition space. Once this chain of associations was set in motion, we find ourselves amidst pieces of furniture, playground and gym equipment devoid of their functions, as though broken down and built anew based on fantastic designs.
Born in the early 1980s, Bielawska belongs to a generation whose image of the ancien régime of the People’s Republic of Poland was, for the most part, shaped by stories, photographs and everyday objects. Yet what lingers in the artist’s works is not the history itself, but the materials and forms that populate today’s public and private spaces. While individual elements of Bielawska’s sculptures may seem basic and straightforward, on closer inspection, they reveal an intriguing two-fold nature. In Blue, the thick layers of linoleum imitate wooden flooring, their pattern mirroring that of the squeaky gallery floor. The veneer board in Ball, with a soft pinäçekish toy trapped inside a tent-like structure, imitates genuine timber; while the clay-covered metal poles of Yellow, Blue, Green, deceive the viewer, leading us to believe we are facing a soft, plastic object. As this game of mimicry unfolds, so does the interplay of recalling and forgetting. What we are dealing with here are ‘impossible objects’ – not just pieced together from actual real-life items, but purposefully elusive, and difficult to grasp.

In a third room, framed by two sculptures, was a set of drawings. While the artist’s sculptures are bound by the constraints imposed by their materials, Bielawska’s sketches are not subject to limitations of any kind. Rather than models for future works, they give a glimpse into another realm of the impossible. Done in pencil or ink, the two-dimensional works present imaginary constructions sprawling across the page – subtle, free-floating, often defying the laws of physics.

In ‘Adopted Shapes’, Bielawska took her visitors into a world inhabited by poetic structures – ‘adopted’ both in the sense of ‘taking up’ as well as of ‘claiming as one’s own’. Silent, precarious, watching: Bielawska’s objects lie in wait to ensnare her viewers in a web of associations – until they realize, much as with music, though the tune sounds familiar, the song itself is brand new.

KRZYSZTOF KOSCIUCZUK
Krzysztof Kosciuczuk is a writer and contributing editor of frieze. He lives in Warsaw.

LINK: https://frieze.com/article/alicja-bielawska
Folding Forced Utopias, for you
Joar Nango

OCTOBER 15 - DECEMBER 3, 2016
Rebecca Lemire

Joar Nango works across the fields of art and architecture, as part of a practice which explores the self-sufficiency, resourcefulness, and improvisational competence that is central to the Sámi way of living and creating on the land. Through this work, he is continually challenging formal representations of ‘Sáminess’ and western-based definitions of Indigeneity in relation to the design process. On the occasion of his exhibition at Gallery 44, Joar Nango and Rebecca Lemire sat down to speak about his work around Indigeneity, symbiosis versus pragmatism, and how he would design a space based on Sámi self-governance.

Joar Nango:

I recently read an article about parliament buildings and the architecture of assemblies, and how these designs are connected to our ways of thinking about democracy. The article had a section on Sámi categories and the graphics were very well done so you could easily spot the differences between countries such as Britain, Germany, Norway, etc. Looking at these categories, it made me think about Indigenous architecture as a way of rethinking architecture, or even re-thinking democracy and by extension, the world we have structured around us. There is such a huge potential within Indigenous architecture to reimagine these structures, because it is connected to a non-industrial way of living in and on the land.

The Sámi parliament, for example, is a semi-circle; a half focus building. It’s interesting because it implies that we have a democracy, which we don’t. We have a parliamentary system but it’s completely subservient to the Norwegian system. There are no autonomous decisions being made on behalf of the Sámi people there. So in one way, it has a representational quality to it, but really it’s a way of distracting us to make us believe that we are succeeding more than we are. It makes me think about creating a new parliament building where we could really rethink our political systems. For example, the Sámi are a people who live across four nation states. How great would it be if we created a parliamentary system that included the people on all sides of the borders? And if you created a parliament around that constellation. This parliament could be movable, and could be made up of four huge trailer trucks that would drive around. Each trailer could have a different function, whether it be housing, or a huge tent structure between them. The back doors would open up, creating this gigantic caravan tent; a space for negotiation. And based on that concept, the whole idea of a parliament would be such a huge potential within Indigenous architecture to become very static, and challenging formal representations of ‘Sáminess’.

Architectural Potential and Indigeneity:

Joar Nango:

You would open up, creating this gigantic caravan tent; a space for negotiation. And based on that concept, the way you would serve to counter that issue.

Architectural Potential and Indigeneity:

Rebecca Lemire:

They would work on all sides of the land.

Joar Nango:

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Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to photography as a multi-faceted and ever-changing art form. Founded in 1979 to establish a supportive environment for the development of photography, Gallery 44’s mandate is to provide a context for reflection and dialogue on contemporary photography and its related practices. Gallery 44 offers exhibition and publication opportunities to national and international artists, award-winning education programs, and affordable production facilities for artists. Through its programs Gallery 44 is engaged in changing conceptions of the photographic image and its modes of production.

Joar Nango is an architect with a degree from NTNU in Norway. He works with place-specific installations and self-made publications which explore the boundary between architecture, design and visual art. Thematically speaking, his work relates to questions of indigenous identity, often through investigating the oppositions and contradictions in contemporary architecture. Recently, he has worked on the theme The Modern Sámi Space through, amongst other things, a self-published zine series entitled Sámi Huksendáidda: the Fanzine, design project Sámi Shelters and the mixtape/clothing project Land & Language. He is also a founding member of the architecture collective FFB, which works with temporary installations in urban contexts. At the moment he lives and works in Tromsø, Norway. He has done several exhibitions in Canada, at 161 Gallon gallery and Gallery Deluxe Gallery in Halifax (2007 & 08), at Galerie SAW Gallery in Ottawa (2013) and at Western Front (Vancouver) in 2014. Joars work has also been exhibited internationally in places like Ukraine, Finland, China, Russia, Colombia and Bolivia. Next year he is invited to exhibit at Documenta 14 in Athens and Kassel.

Rebecca Lemire is a writer and art historian based in Montreal. Currently, she is studying towards her PhD at Concordia University where her research looks at the intersection of indigenous design practices and organic modernism in North America. Prior to her doctoral studies she held positions at Emily Carr University of Art & Design, Indigenous Arts at The Banff Centre, the Frank Lloyd Wright Preservation Trust, and the Design Exchange Museum. She also curates and writes exhibition texts, and has organized shows such as Probing McLuhan for the CONTACT Photography Festival and Myth into Matter: Inuit Sculpture at the University of Toronto Art Centre. She has received fellowships from both the University of Toronto and Concordia University and in 2013 was awarded the Martin Eli Weil National Prize for her essay on the work of Douglas Cardinal. Most recently, she received support from the Terra Foundation for American Art to conduct research in Santa Fe, New Mexico.

Cover Image
Joar Nango, Folding Forced Utopias, 2016

Poster Image
Sámi Church Tower, 2016

Presented in partnership with:

NORWEGIAN EMBASSY

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In Northern Newfoundland, Dr. Wilfred Grenfell observed, “back to the land simply means face to the sea”. Residents of the great northern peninsula are faced with numerous natural, technical, and economic obstacles. The coastal land is made up of barren and rocky limestone, and the lack of good soil is a result of the scouring effect of glaciers during the most recent ice age. Up until the 1960’s gardening on the north coast was a scarce and uncommon practice. In 1967 the government cleared the land to build the Trans-Canada highway, now known as the Viking Trail or Route 460. Backhoes and tractors churned up the topsoil all along the main artery to and from the peninsula, producing soil rich and deep enough to cultivate. It is there where these rhombus-shaped, scarecrow-laden, quiet colonizations of space exist. Today, the land along the highways are fringed with dozens of gardens belonging to people of various northern communities, past down from generation to generation. The plants that manage to take root there are resilient cold-weather and short-season crops.

The Roadside Garden Project is a photo-based investigation into the regionally specific roadside gardens of Northern Newfoundland, and, of the broader social meanings of this agricultural tradition. I began photographing the gardens in 2009 and have since been able to work closely with the community and individuals of the area and document their relationship to the environment, focusing on elements of resourcefulness and creativity, and also the changing nature of rural living in Canada. I see these photographs as an important form of documentation of a disappearing tradition, one that has been influenced by many factors, such as changes in the migratory patterns of Canadian youth, a loss of interest in traditional knowledge and a move away from self-sufficiency and self sustainability in an ever-growing globalized world. The images below are part of a larger body of work that attempts to document the self-sufficient dimension of rural life through the four seasons of subsistence in Northern Newfoundland.
Tanya was born in New Brunswick, Canada and received her B.F.A. in Photography from NSCAD University. As an artist and cultural producer, she is interested in the relationship between culture and
nature and works predominantly with themes related to aspects of identity, utopia, transformation and social change. She currently spends her time between Oslo, Norway, and Halifax, Nova Scotia.