

**Anette Abrahamsson, Berit Heggenhougen-Jensen
& Nina Sten-Knudsen**

PRESS RELEASE

Duration: 21.08 – 19.09 2020

Opening: 21.08 2020 5-7 pm

It is more than forty years ago that the first Danish punk band Sods had their debut at Rødovre State School (9.55 am, Nov. 24th, 1977) and followed the tracks of The Clash, Sex Pistols, and Suicide. It was the year after, in 1978, that F.P. Jac, Michael Strunge, and Henrik S. Holck debuted, and in 1981, that Pia Tafdrup debuted with *Når der går hul på en engel*. They listened to David Bowie, Lou Reed, Sex Pistols, and in Daddy's Dance Hall Patti Smith, but it was Sods that became the gathering point for both painters and poets in a collective noisy inferno.

If you read the journal *Sidegaden*, you got to know the new poets and artistic directions. In nr. 1 from 1981, you could read Strunge's amazing review of Søren Ulrik Thomsen's *City Slang* that had a front image by Nina Sten-Knudsen. In a very few years, the Punk arose and affected everything that was truly in movement. The painting was in movement. In the late seventies, the Italians had the Trans Avantgarde and the Americans had New Image Painting. The painting was returning.

But in Denmark it was Berlin, and Köln not the least, that created a new movement in art. The Köln stile was irony and a new horizontality. It was with the exhibition in Aachen in 1980, that the movement received its name. With an ironic distance, it was called Les Nouveaux Fauves. Die Neuen Wilden.

In the spring of 1982 came then the exhibition *Kniven på hovedet* at Tranegården, Gentofte Library. With a starting point in the punk wave and a sort of draining of its messages, they ironized the institution, and the exhibition became very well an attempt at finishing off art history. The banners were held high. In spring 1982, a pilgrimage to Documenta 7 in Kassel and same year, Berlin and the Zeitgeist exhibition. Incredible amounts of energy – as if the world started anew.

To view back at history, and through it understand the presence, has from the beginning been a part of the gallery's DNA. All the time, the 1980's generation has been a subject of interest for the gallerist. Several of the poets are my heroes. Several of the painters are my friends.

This year, the art fair CHART only exhibits artists who are also women. And the gallerist observes that none of the four artists, Anette Abrahamsson, Berit Heggenhougen-Jensen, Dorte Dahlin, and Nina Sten-Knudsen, who all participated at the legendary exhibition at Tranegården in 1982, are part of the galleries that exhibit at CHART. Later, it dawns on him that they also are not part of the galleries at ENTER Art Fair that takes place parallel with CHART. And later yet, he sees that they are also not included in The National Gallery of Denmark's list of recently acquired works, generously funded by The New Carlsberg Foundation.

Therefore, the gallerist calls Anette Abrahamsson, Berit Heggenhougen-Jensen, and Nina Sten-Knudsen and invites them to exhibit in the gallery. Preferably in a period that collides with the two art fairs in Copenhagen. The artists have selected the paintings while the gallery is in charge of the presentation and the press release.

The exhibition might well be understood as a critique of the galleries who have not managed to collaborate with some of the most important artists who broke through in the 1980's. In that case, the gallerist must start by taking a look in the mirror and his own list of represented artists before he criticizes any other.

The exhibition is more than a critique. It is an expression of open curiosity towards painting and its different qualities. It has arisen out of an interest in seeing contemporary painting created by artists who found footing in the painterly breakthroughs of the 1980's. And it has arisen in a wish to focus on some of the artists who are not particularly widespread in the special fair days.

None of the three exhibitors has suggested the exhibition, but they all said yes to the invitation anyways. Thank you for your trust.

- Tom Christoffersen, Copenhagen, August 2020.