

DATEBOOK

COPENHAGEN

Danish Dialogue

THE FIFTH EDITION of Copenhagen Art Week takes over the city from August 25 through September 3, with dozens of participants—including museums, galleries, fairs, and project spaces—hosting exhibitions, special events, and performances. This year's theme, Sound and Vision, puts the spotlight on artists who work at the intersection of these media, often dissolving traditional boundaries, such as Angolan artist Nástio Mosquito, this year's special guest. Art Week founder Jan Falk Borup, managing editor in chief and CEO of the Danish art magazine *Kunsten*, spoke with *Art+Auction's* Sara Ruffino about reasons for starting the event and what makes Copenhagen a unique center for contemporary art.

Why did you start Copenhagen Art Week?
Copenhagen is quite a funny place. It's the most vibrant city for contemporary art in the Nordic region, with commercial galleries but also artist- and curator-run spaces. You have artists in Copenhagen who are exhibiting at commercial galleries and also organizing themselves in their own art spaces and showing their work or their colleagues' work. However, a lot of people go solely to a selection of galleries or museums and don't really circle that much. So the idea was to make collectors and a general audience aware

that you can meet art and artists in venues other than those that you are used to going to.

How have the collectors responded?
Our progress is not so much who is buying what. We have private collectors and museum collections, but we also have curators who are not necessarily collecting but are quite an important part of the economy. For us it's more important to have this circulation between noncommercial and commercial spaces, and that's where we can see that there's a difference. People are redefining these locations.

What fairs are participating this year?
There's Chart, which is at the Kunsthal Charlottenborg. And there's Code, which came out of the longest-running art fair, Art Copenhagen. This year they've transformed it just to be Code, with both Danish and international contemporary art. They also have a wing with modern art, with a focus on the CoBrA movement, which is quite specific to Denmark. Art Copenhagen was primarily Nordic-based galleries, and Code is more international.

What makes the city's art scene vibrant right now?
In Copenhagen, the borders between commercial art galleries and more project-run

spaces are not so contrasted. And in Denmark there's a whole support system when it comes to art funding, and a lot of it goes directly to the artists, so we have a situation in Denmark where you don't necessarily need to have a commercial gallery to be able to afford making art. You can apply for art funding from the government, and there's also a lot of private funding and scholarships and so on. So the whole economy in Denmark surrounding artists is quite different from what it is in America, which also means that the art doesn't have to be as sellable. It has to be collectible and we do have traditional paintings that would look fine in your living room, but it is possible in Denmark to be exposed to far more experimental art.



MONTE CARLO

GOING MOD

Following an unusual showing of modern and surrealist abstractions at this year's March fairs in Europe, **De Jonckheere** gallery, the four decades' old authority in Flemish Old Masters, is set to open its second location this month, just minutes away from Monte Carlo's Grimaldi Forum.

Since 2012, the gallery has extended its offerings to include works from modern and contemporary masters, including **René Magritte**, **Lee Ufan**, and **Philippe Pastor**, although they continue to work with Flemish paintings from the 15th through 17th centuries. "While, of course, we're experts first and foremost in Flemish masterpieces," says **Georges de Jonckheere**, "we wanted to start exhibiting works from modern masters that we've been collecting for years. It gives our gallery a fresh point of view."



One need not look far from De Jonckheere's new home to see that the Mediterranean principality is beginning to fancy itself an incubator for the contemporary, the surreal, and even the grotesque. Just last summer, the

Untitled (maquette), 1958, by Alexander Calder, is included in "Meeting of Masters."

Grimaldi Forum hosted "Francis Bacon: Monaco and French Culture," an exhibition of 66 Bacon paintings, among other contemporary artists' works.

The opening of the expectedly more modern De Jonckheere Monaco follows on the heels of that exhibition.

"Being in this very thriving, very artistic area has been a unique and rewarding opportunity for us. We now have the chance to emphasize and explore our interest in modern art in a way we hadn't before," notes De Jonckheere. The gallery's inaugural exhibition, "The Meeting of Masters," which opens June 16, brings together both facets of the gallery's expertise—modern works and Flemish old masters. —LR

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