



PRESS RELEASE

**SUPERFLEX**

*ONE TWO THREE SWING!*

29.06. – 30.12.18

**DOUG AITKEN**

*SONG 1*

29.06. – 30.12.18

Copenhagen Contemporary (CC) is pleased to invite you to the reopening of the art center in new surroundings in the refurbished Welding Hall at Refshaleøen. We celebrate the opening with a major public preview and reception on Thursday 28 June. On this occasion, we will present an opening programme to mark the fact that Copenhagen has gained a permanent institution capable of housing international large-scale installation art.

CC opens two expansive audience-involving total installations, both of which received international critical acclaim besides being huge crowd-pullers. The Danish artists' collective SUPERFLEX' *One Two Three Swing!* occupies Hall 1 and 2. In a large-scale orange construction of swings, the audience is encouraged to join others for a swing and thus experience the potential of collaborative participation. Hall 3 shows the acclaimed American artist Doug Aitken's *SONG 1*, a 35-minute sound and video installation. With the classic pop song 'I Only Have Eyes for You' as an underlying structure, Aitken has created a compelling and spatial video work reflecting present-day urban landscapes and referencing the cultural history of modernity.

**HALL 1 & 2**

**SUPERFLEX**

*ONE TWO THREE SWING!*

An orange line of swings weaves through SUPERFLEX' large-scale installation *One Two Three Swing!* The swings are designed for three people to swing together and experience the potential of collaborative participation. Since the early 1990s, SUPERFLEX have created radically innovative works engaging with social issues. Right from the start, the artists' collective has used its artistic practice to address social concerns and they actually refer to their projects as 'tools' capable of creating action and change. With the large-scale installation *One Two Three Swing!* SUPERFLEX address what they experience as an apparent social apathy, an inability to act in the face of political, environmental, and economic challenges in our times – and

they do so by emphasising the revolutionary potential of collective human actions and experiences.

In Hall 1, the audience can experience movement and the power of collective human action offered by the orange line of swings winding through the hall. Where swings are normally designed for individual use, SUPERFLEX' swings are designed with three seats and the audience is encouraged to experience the energy of several people swinging collectively.

In Hall 2, the state of apathy is represented by a large pendulum swinging widely across a carpet woven in the colours of Euro notes. The audience is invited to lie down and contemplate the fabric of economy and other forces governing our everyday lives, while literally reflecting on, while being reflected in, the mirror-like pendulum.

*One Two Three Swing!* is both an aesthetic and a conceptual installation inviting the audience to immerse themselves in a work engaging with the power of play and the collaborative entities people are capable of creating together. Swinging together with others is a very different experience to swinging on your own. SUPERFLEX see the collective potential emerging when people swing together as a positive energy, symbolically capable of changing the course of the planet and the path we, as a society, are following. The joint experience offered by the work may trigger reflections on fundamental issues like democracy, influence, and common citizenship – in that sense, SUPERFLEX' swings are more than just play.

*One Two Three Swing!* was created in 2017 for the huge Turbine Hall at Tate Modern in London where, in a recognition of their work, SUPERFLEX were selected as the recipients of the Hyundai Commission.

## **ABOUT SUPERFLEX**

The Danish collective SUPERFLEX was established in 1993 by Jakob Fenger (b.1968), Bjørnstjerne Reuter Christiansen (b.1969), and Rasmus Nielsen (b.1969). They live and work in Copenhagen. SUPERFLEX have earned international acclaim for a practice engaging with art, design, and the economic structures of globalisation. Their works often balance on the verge of being works of art and functional objects. They have, amongst much else, created *Supergas* (1996), a biogas facility in Africa, *Superchannel* (2000), their own TV channel, *Superkilen* (2012), a public park in the Nørrebro district of Copenhagen, and *Hospital Equipment* (2017), a fully functional operating table used in hospitals in e.g. Gaza and Syria.

Among recent solo exhibitions are: Bundeskunsthalle, Bonn, Germany (2018), Tate Modern, London, England (2017), Von Bartha, S-chanf, Switzerland (2017), Hayward Gallery, London, England (2017), 21st Century Museum of Contemporary Art, Kanazawa, Japan (2016), Kunsthal Charlottenborg, Copenhagen (2013), Fundación Jumex, Mexico City, Mexico (2013), Van Abbemuseum, Eindhoven, the Netherlands (2010).

HALL 3  
DOUG AITKEN  
SONG 1

*SONG 1* is a 35-minute-long sound and video installation created by artist Doug Aitken. Within the framework of a pop song, the classic “I Only Have Eyes for You,” Aitken has created a compelling and spatial video work reflecting present day urban landscapes that reference the cultural history of modernity. Different versions of the well known song form the underlying structure in the monumental sound and video collage *SONG 1*. The artwork is a rhythmic flow of video clips that are projected onto a large circular screen. This is an immersive artwork for the viewer, one that the audience can both walk around as well as step into. The song is a classic jazz standard from 1934, known across the world for its melancholy tune and romantic lyrics. Deeply embedded in the musical DNA of American cultural life, it has appeared in countless versions – the best known being The Flamingo’s version from 1959 characterized by its slow ‘doowop’ R&B sound.

For *SONG 1*, Doug Aitken invited different musicians to record their versions of the song, echoing the song’s own history and its multiple interpretations through the decades –including Beck, Lucky Dragons, and No Age. Also interpreting the song visually are actress Tilda Swinton, street dancers and gospel singers who appear in the artwork.

*SONG 1*’s visual side oscillates between past and present, from stylized black and white clips that reference the influence of the stage and television screen to present-day hypermodernised metropolitan cities with crowds of people and pulsing light. Here men and women are seen in varied environments – the workplace, in cafés, in studios, and in traffic – singing the familiar tune. The song’s minimalistic beat speeds up to echo the abstracted dynamic visual clips of a metropolis, where the search for love and belonging repeats itself across time and place and reminds the viewer of a universality of human experience. The simplicity of the song, the soulful backing choir, and the repetitive chorus emphasize a common ground, humanity linked through human emotions and experience. In the coupling of the visual representations of men versus women, the city versus the individual, the present versus the past, the work is an exploration of modernity and the conditions that influence our lives today.

Aitken’s eye often leads us into a world where time, space, and memory are fluid concepts. His artworks often create landscapes that are immersive, interconnected and experiential both visually and physically. He employs a concept he calls ‘liquid architecture’ in which images and architecture transcend the spaces they are installed in. This was the intention of *SONG 1*, originally created for the Hirshhorn Museum in Washington and projected onto its long cylindrical facade. In this way, he turned the inside of the museum out to face the world where music, images, space, time, and movement were gathered into one spectacular urban landscape.

### **About Doug Aitken**

Doug Aitken was born in 1968 in California, USA, and lives and works in Los Angeles. He works across multiple medias and is known for his monumental video works that integrate both the urban as well as natural landscapes. With *Sleepwalkers* (2007) and *SONG 1* (2012) he covered entire buildings with video projections, with *Underwater Pavilions* (2016), he created works for the seabed, and with *Mirage* (2017), he erected a mirror-clad house in the desert. Aitken will often mix art genres, facilitating dialogue between them, like when he filled a train with musicians, artists, writers, etc. and created *Station to Station* (2013), a work unfolded across time and place while moving across the USA.

Doug Aitken has exhibited at museums worldwide, including the Museum of Contemporary Art Los Angeles, the Whitney Museum of American Art New York, the Museum of Modern Art (MoMA), the Vienna Secession, the Serpentine Gallery, and the Centre Georges Pompidou.

### **For further information about the exhibition or CC please contact:**

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### **The exhibitions will be open to members of the press Wednesday 27 June from 13.00–14.30.**

The artists will be present and give presentations of their work. After the press release, refreshments are served.

The official opening is Thursday 28 June from 17.30–23.30. Speeches by  
CC Director Marie Nipper  
The Danish Minister for Culture Mette Bock  
Lord Mayor of Copenhagen Frank Jensen

Press kit and images are available for download from the CC website:

<http://cphco.org/presse/>

Read more about the event here:

<https://www.facebook.com/events/781967711988276/>

### **For attendance at the press preview or interview requests please contact no later than Thursday 21 June. Contact:**

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**CC on Refshaleøen is supported by**

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**The exhibitions with SUPERFLEX and Doug Aitken are supported by**

C.A.C. Fonden, ege, Amorim Cork Composites, Statens Kunstfond, Tæppeland samt Anonymous foundation

**The unique cork floor in SUPERFLEX' *One Two Three Swing!* by Amorim Cork Composites:**

Cork is the bark of the cork oak, which means that it is 100% natural plant tissue. Harvested every nine years, without any tree being felled during the process, cork gives rise to an endless array of products, from the traditional to the most innovative and unexpected.

For the SUPERFLEX *One, Two, Three Swing!* Exhibition, the challenge posed to Amorim – the world's largest cork and cork–derived company in the world – triggered the development of a new cork composite that, unlike previously tested materials, could meet extremely demanding requirements in terms of large–scale impact absorption and resistance to wear and tear.

The new cork composite is based on an unprecedented combination of expanded cork granules. In addition to the aforementioned advantages, it was conceived respecting other requirements of the project, in particular in terms of dimensional stability, waterproofing and resistance to natural sunlight.

“After the Tate Modern exhibition, led by Superflex for the Hyundai Commission, we're delighted to see that cork is once again being presented at an important cultural initiative, this time in Copenhagen Contemporary, celebrating the reopening of the art center. Given its unique properties, we hope that cork will help visitors to fully interact with this amazing large–scale installation.”

Cristina Amorim, Board Member of Corticeira Amorim

“SUPERFLEX has chosen cork as an underlying cover for their installation *One Two Three Swing!* It is a material that is both soft, natural and aesthetically beautiful – and also quite precious. At CC we are therefore deeply grateful for the collaboration and generous support from Amorim.”

Marie Nipper, Director CC