



[Press release 2017-11-13](#)

Supermarket 2018 Teaser: An excursion into Stockholm's meatpacking district

We are delighted to announce that Supermarket 2018 will be held 12–15 April 2018 in a new venue 'Slaughterhouse 5' located in Stockholm's industrial meatpacking district – Slakthusområdet.

Press viewing and Professional preview will take place on 11 April 2018.

The building has been affectionately nicknamed after Kurt Vonnegut's novel, and in connection to Supermarket acquiring the space from a meatpacking company.

The fair will host up to 50 exhibitors from ca 25 countries. The pre-selection results of exhibitors will be announced on 30 November 2017.

Supermarket's geographical outreach keeps expanding. For the first time, the fair will host art spaces from Luxembourg and Slovakia, welcome again Israeli and Tanzanian galleries, and show a strong representation of Central European and Russian artist-run.

Supermarket 2018 brings new exciting collaborations and projects. To mention just some of them, Konstfrämjandet was invited to develop part of the public Talks programme. Kritiklabbet will move its editorial machinery in the very centre of the art fair to make The Last Mass Mail, a live-printed newspaper of participative citizens' criticism. Pupils from Distra Gymnasium's Building and Construction Programme will show up with lots of energy to build up and paint a temporary entrance of Supermarket's new venue.

This year's theme questions the fleeting nature of human legacy. It addresses the issues of heritage, posterity and sustainability in the artist-run scene and beyond, with the full title LEGACY: Who Will Survive, and What Will Be Left of Them?

Dates: 12–15 April 2018; Press viewing and Professional preview 11 April 2018

Address: Fållan 10, Slakthusområdet, Stockholm (metro Globen)

More information:

Felicia Gränd, Press officer, Email: press@supermarketartfair.com, Tel: +46 (0) 70 948 38 30

The goal of Supermarket – Stockholm Independent Art Fair is to provide a showcase of artists' initiatives from all over the world and to create opportunities for new networks on Swedish and international art scene. It is an art fair that strives to offer the visitor an art experience rather than focusing on sales. Artist-run galleries that regularly display public exhibitions in their own spaces, and other artists' initiatives that arrange exhibitions and events with invited artists can apply to exhibit at Supermarket.

LEGACY: Who Will Survive, and What Will Be Left of Them?

We feel that the idea of legacy is a relevant topic for artist-run art spaces, who constantly deal with ephemerality of their existence and status. Legacy in this context is closely followed by legitimacy, with artworks and artistic practices justified by their pedigree, gaining value through historical definitions and constructs of the market. Institutions face similar problems: museums, archives and contemporary galleries fulfil their purpose by preserving dead and living artists, but how they do it and whom they reach is another issue.

Legacy is not only what is left after us, but also what has been left to us. The former we can influence, somewhat, the latter we have to accept although we were not allowed to choose it; often a bequest from the past we had never wanted. It is a strange two-folded concept: the material we are made of as inherited from our predecessors who are already long gone, and as shaped by the history; and the posterity we will not get to see – or never even have. The everything of us that might be forgotten: that is why there is the need to objectify our presence and continuously create tokens of memory. We cherish those, as they are simple items of preservation of ourselves, or of the other. The parallel side of legacy is intangible and of equal importance. These are thoughts, knowledge-sharing, simple words and small fleeting exchanges; individual and collective legacies forwarded from person to person, from artist to artist, from an established art space to a new one.

Does it make any difference what will happen to our art after we are gone – and what difference does it make when we are here?

How much can we change the course of present events so that we make a mark on them?

How well and far ahead can we plan to make future just a bit more predictable and solid?

If we as artist create art with the intention to have a larger impact on the world, reassure our existence and preserve ourselves in a more tangible way, where is the self-less point of such self-absorbed creation?



Project directors: Pontus Raud and Andreas Ribbung. Project manager: Alice Maselnikova

Talks & Performance programme coordinator: Franziska Sperling. Meetings programme coordinator:

Katarina Evasdotter Birath. PNP programme coordinator: Emer Ní Chíobháin.