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## **CHARLOTTE JOHANNESSON**

**ART WARSAW, VILLA RÓZ**

21-24 May 2026

Hollybush Gardens is pleased to bring a solo presentation of works by Charlotte Johannesson to Art Warsaw, Villa Róz.

Charlotte Johannesson is a self-taught artist and a pioneer in the use of digital graphics as an artistic medium. Over the past five decades, she has developed a rich oeuvre which combines the craft technology of the loom with the digital technology of computer programming, exploring their formal and conceptual connections. She originally trained as a weaver and was influenced by the work of Hannah Ryggen, a mid-20th-century Swedish-Norwegian artist who advocated weaving as a medium for social satire. Like Ryggen, Johannesson's textiles combine images and text to convey political statements engaging with cultural and global events.

In 1978 Johannesson acquired one of the first personal computers, an Apple II Plus, and taught herself how to programme. Together with her partner Sture Johannesson, she established Scandinavia's first microcomputer graphics studio, The Digital Theatre (1981-85), at a time when graphics programmes did not exist. A series of 'plotted prints' are exhibited at Villa Róz; these digital images, all made between 1982-85, have the same number of pixels as her loom - 239 pixels horizontally and 191 pixels on the vertical side. The proximity between the artisanal digitalisation in Johannesson's woven images with her plotted prints situates the loom in the same lineage as the computer, placing what was traditionally considered "women's work" alongside rational science. Like the interlacing threads of tapestry's materiality, Johannesson's work challenges conventions by crossing the analogue and the digital to reveal the strength underpinning its connections. The plotted print *Take me to another world*, for example, speaks to Johannesson's process of transition from the loom to the computer, and also the resistance she felt from others in the art world to the digital world. She wrote the line 'take me to another world' as she said it felt like 'jumping into another world, where you had to operate on the computer's terms'.

Amongst her subjects are musician David Bowie, whom she met spontaneously at a gas station outside of Geneva in the 1980s and Victoria Benedictsson, a 19th century Swedish author who was published under the pseudonym Ernst Ahlgren. The iconic figure of Mickey Mouse also appears on a handwoven tapestry with the words *I'm no Angel*, originally made in 1972-73 and remade from the original pattern in 2017. A pixelated figure reoccurs throughout her practice. It can be found in the weaves, in several of the plotted prints and the installation of 3D prints, *Human 21*. Marching forward, this figure is suggestive of Johannesson's underlying interest in the constant human quest for knowledge.

A series of digital weaves produced in 2019 take as their departure point some of the first graphics Johannesson produced in the 1980s, combining her images from the past with modern technology, the digital loom. Some are direct translations of her digital files, while others combined graphics and added text such as *The Brain is Wider Than the Sky* (2019). In this work there are two pillars on either side alluding to ancient cultures. A figure can be seen riding a lion, another reference to ancient mythology, who holds a human brain on a string like a balloon. Here Johannesson invokes the philosophers, poets, artists and writers of the past. One might imagine them in dialogue with the present 'giants' of technology, who occupy the skies with satellites, as well the immediate and constant access we have to information in the digital world. The title references a 19th century poem by Emily Dickinson:

The Brain – is wider than the Sky –  
For – put them side by side –  
The one the other will contain  
With ease – and You – beside

In the poem the vast potential of the human mind is compared to the vastness of the sea or the sky. Here Johannesson celebrates the power of the human imagination with astute humour. Her work unravels the false binary between manual and digital production while realising a mode of image-making entirely her own.

**Charlotte Johannesson** (b. 1943, Malmö, Sweden) lives and works in Skanör, Sweden. Her practice involves working with both the craft technology of the loom and the digital technology of computer programming, exploring their formal and conceptual connections. Trained as a weaver, Johannesson began creating tapestries as art in the 1970s, work that often satirised mainstream politics. In 1981, funded by The National Swedish Board for Technology and Development, she established the Digital Theatre with her partner, Sture Johannesson, in Malmö, Sweden. As Scandinavia's first digital arts laboratory, the Digital Theatre functioned as an independent platform for both research and artistic projects and has been described as one of the most advanced Apple systems of its time, consisting of seven computers, printers, monitors and synthesisers. From these early experiments across textile and technology, Johannesson's practice has developed to encompass a range of media including: weaving, painting, digital print and digital slideshows. Across these media, Johannesson continues to challenge the conditions of image-making and to enhance the synchronicity between material and digital production.

Recent solo exhibitions include *Save as art?*, Kunsthalle Friart Fribourg; Nottingham Contemporary (both 2023); *ALL LINED UP*, Badischer Kunstverein, Karlsruhe, Germany; *Circuit*, Hollybush Gardens, London (both 2022); *Take Me To Another World*, curated by Mats Stjernstedt and Lars Bang Larsen, Museo Reina Sofia, Madrid (2021); *SOLO*, Hollybush Gardens, London; *...Dust and Shadow...Space and Time...*, Hollybush Gardens, London (both 2018).

Johannesson's work has been exhibited internationally, including *New Humans: Memories of the Future*, The New Museum, New York; *Motherboards*, San José Museum of Art, San José, California (Both 2026); *Almost Unreal*, MUNCH Triennale, Oslo; *Radical Software: Women, Art & Computing 1960-1991*, Kunsthalle Wien (Both 2025); *Radical Software: Women, Art & Computing 1960-1991*, Mudam Luxembourg; *Between Pixel and Pigment. Hybrid Painting in Postdigital Times*, Kunsthalle Bielefeld and Museum Marta Herford, Germany; *Key Operators*, Kunstverein München; *Do it yourself*, Kulturhuset Stadsteatern, Stockholm, Sweden (all 2024); The 59th International Art Exhibition of La Biennale di Venezia, *The Milk of Dreams*, Venice, Italy; *the future looms*, Emanuel Layr, Vienna, Austria; *HEM (HOME)*, Malmö Konstmuseum, Malmö, Sweden; *Unweaving the binary code* – Hannah Ryggen Triennale, Kunsthall Trondheim, Trondheim, Norway (all 2022); *Our Silver City, 2094*, Nottingham Contemporary, UK (2021); *The Blazing World*, S|2 Gallery, Sotheby's, London (2019); *Mud Muses*, Moderna Museet, Stockholm (2019); *Still I Rise: Feminisms, Gender, Resistance, Act 2*, De La Warr Pavilion, Bexhill on Sea, UK (2019); *pressure | imprint*, Malmö Konsthall, Sweden (2018); *Nordic Pavilion*, Venice Biennale (2017); 32nd São Paulo Biennale (2016); *Textila Undertexter*, Marabouparken Konsthall, Sweden (2016); *The Society without Qualities*, Tensta Konsthall, Spånga, Sweden (2013); *Forms of Resistance*, Van Abbemuseum, Eindhoven, Netherlands (2007); and *Pyramid of Mars*, Barbican Centre, London, and Fruitmarket Gallery, Edinburgh, and Trapholt Museum, Kolding, Denmark (2000).

Johannesson's work is held in significant public collections including Centre Pompidou, Paris, France; Moderna Museet, Stockholm, Sweden; Moderna Museet, Malmö, Sweden and Museum Ludwig, Cologne, Germany.

## List of Works

### Textiles:

Charlotte Johannesson  
*Peace*, 2019  
Wool, digitally woven  
37.4h x 22.44w in  
95.0h x 57.0w cm  
(CJ044)

Charlotte Johannesson  
*Surf*, 2019  
Wool, digitally woven  
45.28h x 23.23w in  
115.0h x 59.0w cm  
(CJ047)

Charlotte Johannesson  
*Take Me to Another World*, 2019  
Wool, digitally woven  
42.13h x 23.23w in  
107.0h x 59.0w cm  
(CJ049)

Charlotte Johannesson  
*The Brain is Wider Than the Sky*, 2019  
Wool, digitally woven  
49.21h x 22.83w in  
125.0h x 58.0w cm  
(CJ038)

Charlotte Johannesson  
*Victoria*, 2019  
Wool, digitally woven  
47.64h x 22.44w in  
121.0h x 57.0w cm  
(CJ036)

Charlotte Johannesson  
*Untitled*, 2019  
Wool, digitally woven  
46.06h x 22.44w in  
117.0h x 57.0w cm  
(CJ041)

Charlotte Johannesson  
*Brain cell*, 2019  
Wool, digitally woven  
43.7h x 22.44w in  
111.0h x 57.0w cm  
(CJ042)

Charlotte Johannesson  
*Compute*, 2019  
Wool, digitally woven  
42.52h x 22.44w in  
108.0h x 57.0w cm  
(CJ043)

Charlotte Johannesson  
*Llévame a otro mundo (Take me to Another World)*, 2019  
Wool, digitally woven  
120.08h x 22.44w in  
305.0h x 57.0w cm  
(CJ053)

Charlotte Johannesson  
*I'm No Angel*, 1972-3 / 2017  
Wool, handwoven, reproduction of a missing artwork  
64.96h x 39.37w in  
165.0h x 100.0w cm  
(CJ004)

### Works on paper:

Charlotte Johannesson  
*Self-portrait*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ068)

Charlotte Johannesson  
*Peace*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ067)

Charlotte Johannesson  
*Vote*, 1981 - 1986  
Computer graphics plotted on paper  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ146)

Charlotte Johannesson  
*Digital Human*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ072)

Charlotte Johannesson  
*Pray*, 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ075)

Charlotte Johannesson  
*Black Hole (Purple Blue)*, 1983  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ077)

Charlotte Johannesson  
*Texture 7*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ092)

Charlotte Johannesson  
*Take me to another world*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ110)

Charlotte Johannesson  
*Walk*, 1981 - 1986  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ094)

Charlotte Johannesson  
*Guardian?*, 1984  
Computer graphics plotted on paper  
23.5h x 31.5w cm  
9.25h x 12.4w in  
42.0h x 52.0w x 3.5d cm  
16.54h x 20.47w x 1.38d in  
(framed)  
(CJ131)

Charlotte Johannesson  
*David Bowie*, 1983  
Computer graphics plotted on paper  
52.0h x 42.0w x 1.5d cm  
20.47h x 16.54w x 0.59d in  
(framed)  
(CJ135)

Charlotte Johannesson  
*Apple*, 1984  
Computer graphics plotted on paper  
9.25h x 12.4w in  
23.5h x 31.5w cm  
(CJ163)

### 3D prints:

Charlotte Johannesson  
*Human 21*, 2017  
3D Prints  
23.5 x 16.5 cm each  
(CJ017)