



LARS NØRGÅRD

HORSENS ART MUSEUM

An extensive artistic development on display at Horsens Art Museum

Since 1984 the Danish artist Lars Nørgård has been one of the key artists in Horsens Art Museum's collections. The museum's collection of the artist is not complete, but is representative for the continual development Lars Nørgård has gone through in his artistic career. The collection includes paintings, drawings, graphics and one sculpture made by the artist. Thanks to a donation from the artist, Horsens Art Museum now also holds over hundreds of drawings by Lars Nørgård created in the period from 1982 and up until today. The collection of the artist is therefore still expanding.

Lars Nørgård (b.1956) is educated from Skolen for Brugskunst in Copenhagen in 1975-78 and at Academy of Art College in San Francisco in 1980-81. He was a member of "Værkstedet Værst" in the period 1982-1984 and was a member of the Danish artist group called "De Vilde Unge" in the 1980s.

Lars Nørgård entered the art scene in quite an untraditional way. First he studied art for a three-year period as a student at Skolen for Brugskunst. Lars Nørgård's dream was to be an illustrator at that time. After he finished his studies, he went to Aarhus and started working as an advertising designer for Hummel. Here he designed the logo of Hummel, which is still in use today. In the end it was still the art that was the most important thing for Lars Nørgård; therefore he went to San Francisco, where he started studying at Academy of Art College. Here Lars Nørgård was inspired by the American abstract artists Philip Guston and Richard Diebenkorn. The ongoing working with both abstraction and figuration in Lars Nørgårds paintings, began.

The exhibition presents the museum's collection of Lars Nørgård's practice, which for the museum's concern, spans over the period 1983 – 2019. In connection with the exhibition, the museum will publish a catalogue with text and pictures showing the collection's works. The museum will also publish a new point on the museum's homepage where all of the artist's paintings will be presented in both text and photos.

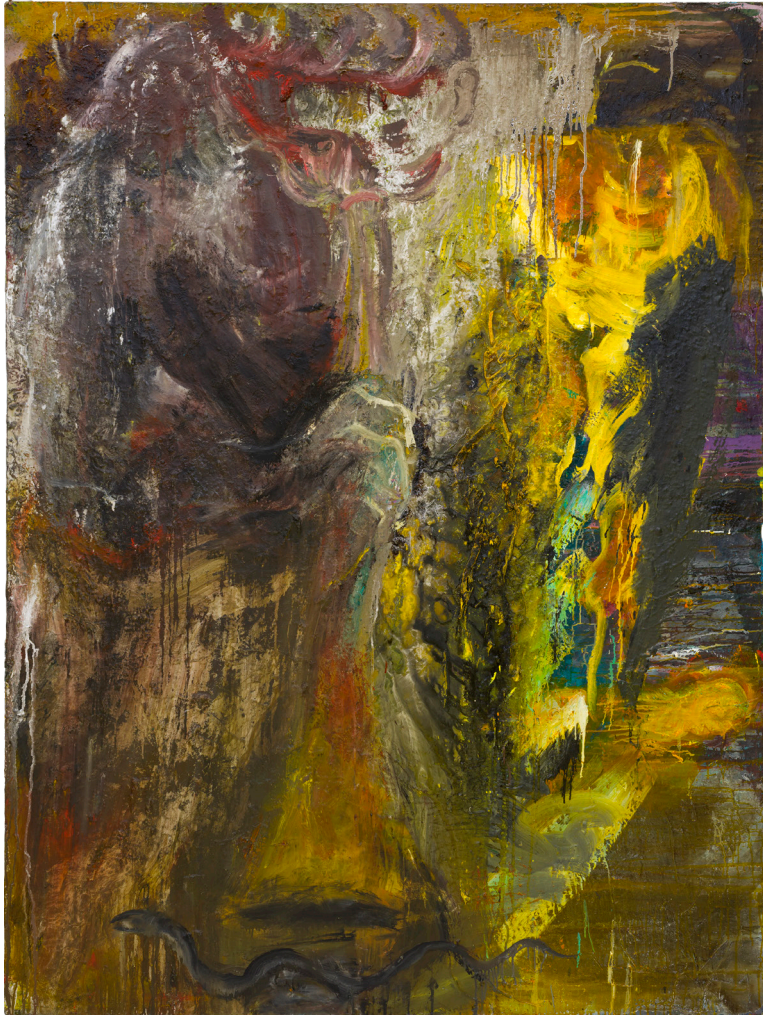
Lars Nørgård paints in an absurd and figurative way, often with a narrative and with a critical point of view. His convincing drawn lines and strong color palate brings character to the artworks and makes them into unique experiences.

The first artwork to Horsens Art Museum's collection 'Schlager', 1984

The director of Horsens Art Museum, Claus Hagedorn-Olsen, visited Lars Nørgård's atelier in Hjørringgade in 1984, where he saw the painting *Schlager*, which had just been painted. This was the first painting Lars Nørgård sold to a museum and also the first acquisition Horsens Art Museum made by the artist. Since then, the collection of the artist has increased. The material of the painting *Schlager* is typical for the art created in the 1980s. Here the artist's used materials such as plastic binder, industrial acrylic colors such as Dyrups Hit, oil, varnish as a binder, siccative to make the mix of different substances dry and also aluminum color on unbleached canvas knocked down on a frame of battens.

In the painting one can see something that looks like a fakir with horns. The fakir is playing music for a snake, which most of all looks like an eel. The style of the painting is similar to Værkstedet Værst's experimental mud paintings, where cheap materials and strange elements were used in the artworks.

In the 1980s the painting was still not declared dead as an art medium by the institutional art society. Therefore artists like Lars Nørgård experimented with the painting as form and material and pushed the medium to the limit. This was called the aesthetics of ugliness, something the painting *Schlager* with its many layers of paint and dark colors also can be referred to. The visual arts were supposed to be ugly.



Schlager, 1984