

SUMMER EXHIBITION

2021

HORSENS ART MUSEUM

At this year's big summer exhibition, you can experience works from the early 1980s to the present day. With the exhibition, we present reflections on the museum's collection history, through a broad selection of artists from the continuing growing collection. Horsens Art Museum has acquired works by the then young 1980s artists, from their artistic beginnings and followed them all the way up to the present day. Through two sections, the summer exhibition will show what our collection is made of through the presentation of a large collection of artists' long creative development, and the brand new artists' beginning. On the ground floor you will be able to experience artists such as Nina Sten-Knudsen, Anette Abrahamsson, Inge Ellegaard, Dorte Dahlin, Lone Høyer Hansen, Lars Nørgård, Christian Lemmerz and Erik A. Frandsen. On the first floor, we present a wide selection of works by artists such as Troels Wörsel, Michael Kvium, Gudrun Hasle, Christine Overvad Hansen and Emil Westman Hertz.

PART 1: GROUND FLOOR - THE WILD 80S

Sometimes the development in both society and the arts is very strong. Such was the case in the first half of the 1980s, when something new was emerging both in our mental perception of the world and, as a result, also in art. Not only in Denmark, but to a large extent also in the wider world. The 1980s were a major upheaval in our worldview - the postmodern world was born. We felt it most by the fact that our belief in the great systems, religion, Marxism and psychology lost relevance in society, and we were left without fixed clues. The artists probably felt it much more strongly than the rest of us, and this new world had, with the very different starting point, to give birth to a new art. It is this type of art we present on the ground floor, as part of our summer exhibition.

In 1925, José Ortega y Gasset wrote the essay *Man's Expulsion from Art*. In the 1980s, this essay might have been entitled *The Re-Entry of Man into Art* and would not only have pointed to the re-entry of figuration into the visual arts, but also to the extent of an image-hungry audience so ready to embark on the new visual arts. We met our own groping powerlessness in the visual arts and found peace in the irony and artistic pluralism we encountered. There were two central groups on the Danish art scene. One was *Værkstedet Værst*, which was actually intended as a school inspired by the *Eks school* in the 1960s, but which gained more character from a very experimental studio community. The main forces behind were Erik A. Frandsen, Christian Lemmerz, Dorte Østergaard Jacobsen, Anne Mette Ruge and Jacob Schokking. At the same time as *Værkstedet Værst*, professors Hein Heinsen and Stig Brøgger were professors at the *Academy of Fine Arts*, where students were introduced to the new international art, and the postmodern theorists became part of the curriculum, which was in contrast to *Værkstedet Værst*, which had an absolutely non-intellectual access to the visual arts.

At *Værkstedet Værst*, it was the battle in the presence of making art that was central, and not the battle in the theoretical space. The academy students were noticed in greater public through the legendary exhibition *The Knife on the Head* in the spring of 1982. This grouping is currently represented with works created by Anette Abrahamsson, Dorte Dahlin, Nina Sten-Knudsen and Peter Bonde. In this room, we are presented with youth works that basically explore and investigate what the painting and the sculpture can do. Some with fundamentally reflected considerations, others with the voice that once belonged to the youth. Elsewhere in the house, you can see how Erik A. Frandsen and Lars Nørgård stand artistically today.

PART 2: 1st FLOOR - THE NEW DEVELOPMENT

18.03.2012 Beijing, 2012

Erik A. Frandsens (b. 1957) *Ferrari in patchwork, 18.03.2012 Beijing*, is based on a specific event. On March 18, 2012, a black Ferrari 430 drove head-on into a wall on Ring Road 4 in Beijing. The driver of the car, the son of Ling Jihua, a senior Chinese politician, died on the spot and two half-naked young women were seriously injured. The accident was a major scandal and just one in a series of fatal driving accidents in which second-generation rich Chinese young people drive themselves to death after drinking alcohol and subsequently driving a car. Ling tried to cover up the accident, which did not succeed, and the story reached the media, which probably cost him the election the same year. The tragic accident formed the basis for Erik A. Frandsen's *Ferrari* sewn in patchwork by a number of Chinese women in connection with the artist's exhibition *Between Memory and Theft* at Red Brick Contemporary Art Museum in Beijing the same year. With the sculpture, Erik A. Frandsen has monumentalized a concrete tragic event and captured an otherwise fleeting moment. A grip that is extremely characteristic of the artist's production as a whole, and which is also seen in e.g. the travel photography series *The Frozen Moment Desert* from 2007-09. Several of the photographs from the latter series were later created for works in other media such as painting, mosaic, etc.

Haiti 2, 2018

With a collage-like approach and an alluring expression, the painting *Haiti 2* appears as a composition of different spaces, from different worlds. In the years 2016 and 2018, Erik A. Frandsen went on a trip to the Caribbean Haiti.

The result was a series of works based on the impressions the artist experienced on his journey. It is precisely these impression, which is depicted in the painting *Haiti 2*. In the background of the painting is a large and colorful bookshelf. The centerpiece of the painting are two human figures drawing references to Haiti's exotic culture. They are depicted on a colorful background reminiscent of a sunset in the colors yellow, orange and purple. Around them are seen various elements such as vases, plants, a painting and a mirror.

With the painting, Erik A. Frandsen manages to produce various collectibles and sensory impressions from his journey. Characteristic of the painting is also the artist's technique and approach, where he has worked in a way so that it looks as if the elements have been taken out of its natural context and then pasted into the painting. There is therefore a kind of visual illusion in the painting, something that on the one hand makes the painting a bit caricatured and on the other hand helps to bring life and wonder to the picture.

The Frozen Moment Desert, 2007-09

Travel photos often show personal photos from a trip. Often such photographs contain pictures of one's fellow travelers and the concrete things one has experienced on the journey. It is different with Erik A. Frandsen's large archive of travel photographs. A collection consisting of no less than 243 photographs of everything from interiors and vehicles to people and buildings.

With the camera, Erik A. Frandsen has captured transient moments that at first glance may seem insignificant. On closer inspection, it immediately becomes clear that each individual photograph is characterized by a distinctive aesthetic and composition. An aesthetic that is seen as a clear thread in Erik A. Frandsen's artistic practice.

At this year's summer exhibition, however, just one of the many photographs is presented. In the first half of 2014, Horsens Art Museum received a large and unique donation from the Inge and Asker Larsen Foundation in support of non-profit purposes. The donation is the largest donation Horsens Art Museum has received in the museum's history. The donation consisted of the sculpture *18.03.2012 Beijing*, the paintings *Fælledvej* from 2013 and *Fontæne* from 2008, the mosaic *The Boy* from 2007 and the 243 photographs *The Frozen Moment Desert* from 2007-09.

minutes, hours, days, week, 2010

Gudruns Halses (b. 1979) embroidery *minutes, hours, days, week* from 2010 consists of seven large embroideries, one for each of the seven days of the week. Each day consists of embroidered small text recordings with exact times of what the artist did at a certain time during the week, for example: "*Tuesday 7.02 am kis my boyfrent*" or "*Thursday 11.14 am pot on makop*". The purely text-based work emphasizes Gudrun Hasle's conscious use of her dyslexia, as one of the essential parameters of the artistic creation process. The work has been incorporated into Horsens Art Museum's collection of the artist in the spring of 2021 thanks to the 15 Juni Fonden and joins the ranks of works based on language and our way of understanding it.

Untitled, 2018

Nina Nowaks (b.1984) sculpture *Untitled* from 2018 consists of linden wood, tape, ink, a water bottle, copper pipes, plastic pipes and water. In the work Nina Nowak works both traditionally sculpturally, but to a large extent also in a challenging installation by combining the wood that is Nina Nowak's preferred material, with plastic and other

materials. The production of the work is supported by the Stiftung Kunstfond. The museum currently has the works *Plan A*, *Plan B* from 2018, *Untitled* also from 2018 and *Circadian Rhythms* from 2019 by the artist.

SOAKED VANITAS & Submission, submission, FREEDOM, 2019

Nick Theobald (b. 1986) has over the last ten years created works of art based on beeswax as material. A medium that has its own life and energy resonance. Nick Theobald works with the beeswax by melting it at different temperatures to increase or decrease the viscosity of the material. The wax can be both cool and paste-like or oily and warm and varied in color, depending on the diet and geographical location of the honey bees that have produced wax. With the work *SOAKED VANITAS*, the artist has dipped a natural sponge in beeswax. At this year's summer exhibition, it is also possible to experience the text work *Submission, submission, FREEDOM* by the artist, which points to another important theme in Nick Theobald's artistic practice; the idea of utopia and a preoccupation with what concepts such as freedom and utopia mean.

Aftermath, 2018

With the installation *Aftermath*, Rose Eken (b. 1976) presents the remains left behind after a concert. The work is inspired by the very moment when the musicians have left the stage and the audience has just gone home. All that remains are the safety fences, trampled beer cans, plastic mugs and cigarette butts, all made of ceramic. The scale and proportions of the objects have undergone a change and the work remains as an echo of the energy, rhythm and primordial force that must have previously unfolded among the concert audience.

Horsens Art Museum presented Rose Eken for the first time in exhibition context in the autumn of 2018, with the exhibition *Afterbeat*.

Jacket with green Sleeve & Misfits - Jacket with green sleeve, 2018

Based on various music fans' jackets and vests / battle jackets, Rose Eken has created a number of stained glass paintings, which in their own way mimic this fan culture with jackets and vests with sewn-on patches and rivets. A uniform that is typical of punk and the metal scene and a way in which these fans cultivate and recognize their idols. In Horsens Art Museum's collection, the two stained glass pieces *Jacket with green sleeve* and *Misfits - jacket with green sleeve* have been acquired. They show the front and back of a so-called battle jacket. Back in 2018, the works were presented together with the installation *Aftermath* in connection with artists' solo exhibition *Afterbeat* at the museum.

What makes Nancy so great by Sidney, 2011

With the great hand-embroidered work, Rose Eken reproduces bassist and lead singer from the British band Sex Pistols Sid Vicious (1957-1979) declaration of love for the great love of his life Nancy Spungen (1958-1978). The couple were famous and infamous for their wild lifestyles with drugs, violence and punk music. Nancy Spungen was killed in October 1978 at the famous Chelsea Hotel in Chelsea, Manhattan. Her murder was never solved with the rumors going that it was Sid Vicious himself who had killed her. Sid Vicious died the following year and their love for each other can be considered a modern interpretation of Romeo and Juliet.