



# NEW ACQUISITIONS

HORSENS ART MUSEUM

## NEW ACQUISITIONS

*New acquisitions*, is a collection hanging where a large number of new works from the museum's collection are presented, several for the first time. The majority of the artworks in the exhibition are acquired over the last three years, and with the exhibition, the museum presents a current bid on how the many newly acquired works can enter into dialogue with each other across media, material and artistic style. In this folder you will find a short introduction to several of the exhibition's artists and works.

### Klara Lilja (1989), *Resurrection*, 2021

The four meter long table lined with a silk tablecloth, holds about a hundred ceramic objects and together make up the work *Resurrection* by the artist Klara Lilja. The parts show a fragmented body that at first glance resembles depictions of anatomical bodies in medical textbooks. If you look closer, however, it quickly dawns on you that the body is far from a realistic body. The body is made up of many different elements that appear magical and macabre at the same time. The body has three heads, an octopus arm as legs and six hands and feet. The artist Klara Lilja is inspired by the esoteric science of alchemy and in *Resurrection* the alchemical transformation is also the transformation from one material to another. Each ceramic object in the artwork is made with a new technique, glaze or firing and the artwork therefore also works a lot with the ceramic traditions themselves and the many transformative possibilities that clay holds.



### Mille Kalsmose (1972), *Re-programmed Relations*, 2018

In the sculpture group *Re-programmed Relations*, sculptural elements of iron is composed with found objects, here made of plaster. Her artworks are often based on objects that at once appear recognizable, but at the same time different or with a void in the form of the materials. Mille Kalsmose often works with the idea of voids. Those that can arise in relationships, often in the family or between lovers, between the sexes, or just voids in our everyday lives. The voids we as humans often overlook or forget in passing.





Frederik Næblerød (1988), *Creature (Totem)*, 2021

For Frederik Næblerød, art is always in constant motion. The artworks exude an energy and creative urge which unfolds in the close exploration of the materials such as clay and paint.

Frederik Næblerød's works are expressive and at times almost grotesque, and often you can experience monstrous figurations and animal-like hybrid creatures, as you also see in the ceramic work *Creature (Totem)*. For Frederik Næblerød, art must help to reflect, reflect on, distort, surprise and open our eyes to both contemporary and universal social issues. At the same time, art can also function as a place in which one can escape reality for a while and shape new worlds and realities.

Nick Theobald (1986), *The Hanged Man*, 2019

Over the past ten years, New York-based artist Nick Theobald has created works of art with beeswax. A material that has its own life and energetic resonance. With the material, the artist creates works that relate to both nature's own course and man's manipulation and impact on nature. In *The Hanged Man*, nature is seen incorporated in the form of the beeswax, which encapsulates what one must assume, based on the work's title, is the hung man. Here nature becomes one direct grip through which human life disappears. The canvas used in *The Hanged Man* is discarded canvas and is tied together with Japanese bondage rope in jute.

Nick Theobald often works with the same materials in his works; beeswax, fabric, steel, rope, which are processed differently so that the artwork is in a way individual each time but at the same time can be part of a larger series that makes up the artist's oeuvre. For artist Nick Theobald, this helps to create balance in art.

Kirsten Justesen (1943), *Pussy Power*, 1969

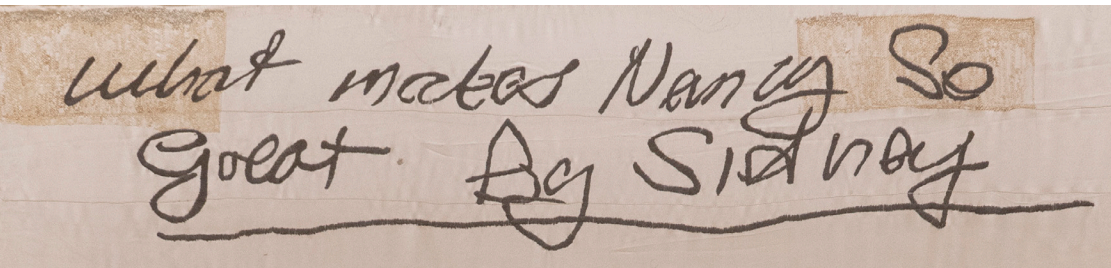
Kirsten Justesen has for over 45 years used her own body as the primary tool in her art and the same is true in the large series graphic *Pussy Power* from 1969. The artist's works were in 1969-70 based on the then gender policy issues and here her own body was the most direct instrument in a more deliberate women's struggle.

*Pussy Power* speaks into a period where art should be at eye level and help to articulate fundamental topics such as identity, in which women's love life, sexuality and also fertility should be brought forward on the art scene. Art is to show the lived life for better or worse and raw unsweetened.



Rose Eken (1976), *What Makes Nancy So Great By Sidney*, 2011

With the hand-embroidered work *What Makes Nancy So Great By Sidney*, 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.



Gudrun Hasle (1979), *minutes, hours, days, week*, 2010

Gudrun Hasle's embroidery *minutes, hours, days, week* consists of seven large embroideries, one for each of the seven days of the week. Every day consists of embroidered small text recordings with precise times of what the artist was doing at a particular time during the week, such as: "Tuesday 7.02am Kis my boyfrent" or "Thursday 11.14am 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 15. Juni Fonden and joins the ranks of works based on language and our way of interpreting it.

Ragna Braase (1929 - 2013), *Douar - The Black Tent*, 1982-83

Ragna Braase works with an experimental approach to weaving. The artwork *Douar - The Black Tent* shows the artist's great technical superiority and reinterpretation of the textile as a medium. The work speaks into a larger craft tradition which is also seen for comparison in the work *Through Shadows* from 1984 by the artist Grete Balle (1926), which can also be experienced in the exhibition. *Douar - The Black Tent* is inspired, in both the use of materials and the look itself, by the aesthetics and nomadic culture of the Middle East, despite the fact that the artist never traveled to the Middle East herself. *Douar - The Black Tent*, can therefore be seen as a dream image or a fantasy about nomadic life seen through the artist's gaze. Ragna Braase's art often works in crossroads between art, architecture, craft and design. Especially the woven works, bear the imprint of both abstract, figurative and geometric shapes, with a great texture that makes the experience of the installation *Douar - The Black Tent* very special.





Martin Erik Andersen (1964), *Nut – The Nightsky and The Astralpool (the Obelisk, the Guillotine)*, 2015

In the work *Nut - The Nightsky and The Astralpool (the Obelisk, the Guillotine)*, artist Martin Erik Andersen examines the relationship between sight, body and space as the fundamentals in art. The work draws references from art and cultural history as well as metaphysics and the mythology of creation. Martin Erik Andersen works with sculpture and installation, and with renewing the traditions associated with the categories. He often has a lot of focus on the relationship between the work and the viewer, and what happens in the meeting, which can be both strange and poetic at the same time.

*Frontpage: Photographer David Stjernholm*

