



Horsens Art Museum's 40th Anniversary

Horsens Art Museum's 40th Anniversary Exhibition

On 17th of November, 1984, Horsens Art Museum opened in Caroline Amalie Lunden. Today, 40 years later, the museum has undergone a major development. This has meant that the museum has not only grown in size, but also that the collection has grown dramatically. In 1984, the collection consisted of 312 works of art, as well as a larger collection of Mogens Zieler's works of art.

In 2024, the collection has grown to consist of over 2000 works of art. Over the past few years, Horsens Art Museum has worked purposefully to build a substantial collection of experimental contemporary art, primarily Danish. It has been essential to be able to present Danish art together with international artists.

The anniversary exhibition that the museum has created cannot encompass the entire art museum, but the museum has tried to give a picture of the basic DNA of Horsens Art Museum in its selection of works and artists, within the physical framework that was currently available. There was not enough room for everyone and everything, but the museum hopes that our guests will be able to gain an insight into the museum that has been built up through 40 years of work.

Many of the acquisitions that the museum has made could not have been made without external support. Therefore, a big thank you to the number of foundations, private individuals and artists who have substantially supported this part of the museum's development through donations.

Signe Guttormsen, Matskive (55), 2001

Signe Guttormsen (b. 1964) has managed to resume painting and change our perception of it. In her earlier works, she has worked with photography, but has since put it on the shelf in favor of painting. However, her knowledge of photographic work does not deny itself in her paintings, where she occasionally uses photographic techniques and materials. It is characteristic of Signe Guttormsen that she is not a painter in the literal sense of the word. She uses paint, which she pours onto a surface, but her pictures are not the results of a painterly way of thinking, and the colors are not meaningful.

For Signe Guttormsen, paint is the material she uses to depict the process of creating a work, and in this process she reduces herself and thus everything subjective. Recently, Signe Guttormsen has also begun to approach the paintings as a sculptural object, cutting into the edges of the picture and splitting surfaces to put them together in a new way. But regardless of how she relates to the picture surface, the paintings or wall objects, and for that matter also the photographic works, are a testament to a working process and an exploration of the properties of the material. In "Matte Disc", the picture surface is an aluminum plate onto which colors have been poured in carefully coordinated fields. The title "Matte Disc" refers to photography, where a matte disc is the small glass plate in the SLR camera on which the image is focused before being snapped. In "Matte Disc", it is the interplay of colors, their relationships to each other, and how the colors reveal the process of creation that is the primary focus of the work. She herself calls it a kind of controlled coincidence, when she determines the direction of the paint across the surface, but where it is the interaction of the paint with gravity that determines how the color is deposited on the surface. In "Matte Disc" she works with four consecutive directions for the paint, and large parts of the aluminum plate are allowed to remain unpainted, so that the plate's own gray color also plays a role. The colored fields are light and transparent, and new colors arise where the surfaces overlap.

"Matte Disc (55), 2001
Acrylic on aluminum, 70.5 x 120 cm
Purchased 2001
Inventory number: 1035



PhoebeNewYork

In 2021, Horsens Art Museum presented the New York-based street art artist PhoebeNewYork (b.1973) with the solo exhibition My Paperworld. Here, the museum audience was able to delve into the hundreds of exhibited collages that the artist has created over the past ten years of work. The artist behind PhoebeNewYork Libby Schottle mixes and assembles street art, art history and fashion together but always personified as her alter ego PhoebeNewYork.

In connection with the exhibition, the museum acquired a number of art works, and in 2022 the exhibited works came to the museum. The art works are all created on and with paper and are based on Libby Schoettle's alter ego PhoebeNewYork, which the artist has worked with as an artistic starting point for the past 25 years. Phoebe dares to say all the things that Libby does not, and Phoebe often has a sharp tongue that humorously comments on the surrounding world and its many paradoxes.

Elisabeth Schoettle
Phoebe Newyork
Think Twice. 2017
Bought: 2021
Inventory no: 1693

Elisabeth Schoettle
Phoebe Newyork
Have you seen Yourself lately. No why. 2010
Bought: 2022
Inventory no: 1725

Elisabeth Schoettle
Phoebe Newyork
Iceskater in green. 2013
Bought: 2021
Inventory no:1702

Elisabeth Schoettle
Phoebe Newyork
Catching heart by sea. 2012
Inventory no:1705

Elisabeth Schoettle
Phoebe Newyork
You'll never find it. 2012
Inventory no: 1707

Elisabeth Schoettle
Phoebe Newyork
Grass skirt and mirror. 2005
Bought: 2021
Inventory no: 1708

Elisabeth Schoettle
Phoebe Newyork
Artichoke. 2004
Bought: 2021
Inventory no: 1711



Klara Lilja, Resurrection, 2021

In this work, Klara Lilja has taken the alchemical tradition as her starting point and worked with the understanding and worship of resurrection. The work consists of around one hundred individual parts centered on a fragmented body with a long series of symbolic objects, that relate to the idea of either eternal life and/or resurrection. The many individual parts are placed on a table, covered with a hand-sewn silk tablecloth, created by Fie Paarup. The tablecloth is black, white and red as a reference to the three main alchemical colors, while the ceramic works are also created in pink, brown and gray in addition to these colors. In addition, the metals gold, platinum, silver, tin and bronze are represented in the glaze of some of the individual parts.

The human skeleton is modeled 1:1, with organs such as lungs, heart, intestines and kidneys made clear. The body has three heads (the physical part, the soul and the spirit) and several hands and feet. At each end of the table is a large sun, one white and one black, which dualistically points to both the sunrise of the day and the sunrise of the night. In a larger art historical context, the work draws references to Judy Chicago's iconic work The Dinner Party from 1974-79, a large ceremonial banquet. Klara Lilja's Resurrection creates several references to the work, especially in the form of the set table, but also with the ceramics as an exalting element. Only a part of the work is exhibited in the exhibition.

Resurrection. 2021
Bought: 16. juni 2021 with support from Ny Carlsbergfondet
Inventory no: 1690



Christine Overvad Hansen, Armature (posture perfect), 2014

Christine Overvad Hansen (b.1985) graduated from the Royal Danish Academy of Fine Arts in 2016. She works with sculpture in an expanded field. Her artistic practice ranges from large sculptural works and installations to mechanical sculptures and extensive performances. Her works are both recognizable and indistinct, and often move in the borderland between the bodily experienced and the speculatively fictional. In her bronze work Armature (posture perfect) she has depicted a corset in bronze. The work takes on a transformative character in the encounter with the viewer as the otherwise soft corset has now become unmoldable.

Armature (posture perfect). 2014
Bought: 11. januar 2019
Inventory no: 1472



Rune Bosse, Learnings Oak's, 2021

Rune Bosse's work Leaning Oak's from 2021 is a two-part work. Three trees planted at Oremandsgaard Gods near Præstø, and a drawing of the trees, which here at Horsens Art Museum documents the ownership.

Rune Bosse examines nature and its processes through a relational, poetic and scientific approach in his artistic practice. He studies nature's structures, patterns and properties in a careful pursuit of understanding how everything works and grows. His studies of trees, roots, plants, withered leaves, etc. constitute an attempt to understand ourselves from a perspective that has the short temporality of humans in mind

Learnings Oak's 2021
Gift 23 juni 2023 af 15. Juni Foden
Inventory no: 1752



Vinyl Terror & Horror, Vivaldi. Concertos for Wind Instruments, 2015

Behind the fearsome name Vinyl-Terror & -Horror are Camilla Sørensen (b.1978) and Greta Christensen (b.1977). They met each other at the Royal Danish Academy of Fine Arts' undergraduate program back in 2001. Their works have a unique expression, which often includes elements from both visual art, music and scenography, and they work with an artistic practice that focuses on the relationship between sound and object. They both live in Berlin.

The vinyl record is a recurring element in the duo's production. Their approach to vinyl and to sound and music is based on a visual and sculptural practice, where the deconstruction and rearrangement of the vinyl medium characterizes the sound side of the duo's installation works. In the hands of Vinyl Terror & Horror, the vinyl is transformed into something new through direct and concrete manipulation, when they cut and slice records and put them back together. In this way, the reference to the analog sound universe is of fundamental importance in their work, whether it is live concerts, performances or installations.

Vinyl Terror & Horror's works are based on a sculptural and performative practice, where the boundaries between scenography, music and visual art are blurred. A fundamental element, both in relation to the duo's concerts and installations, is that the sound always refers back to the medium that plays it.

Vinyl- Terror- & -Horror
Vivaldi. Concertos for Wind Instruments. 2015
Bought: 21 januar 2016
Inventory no: 1374



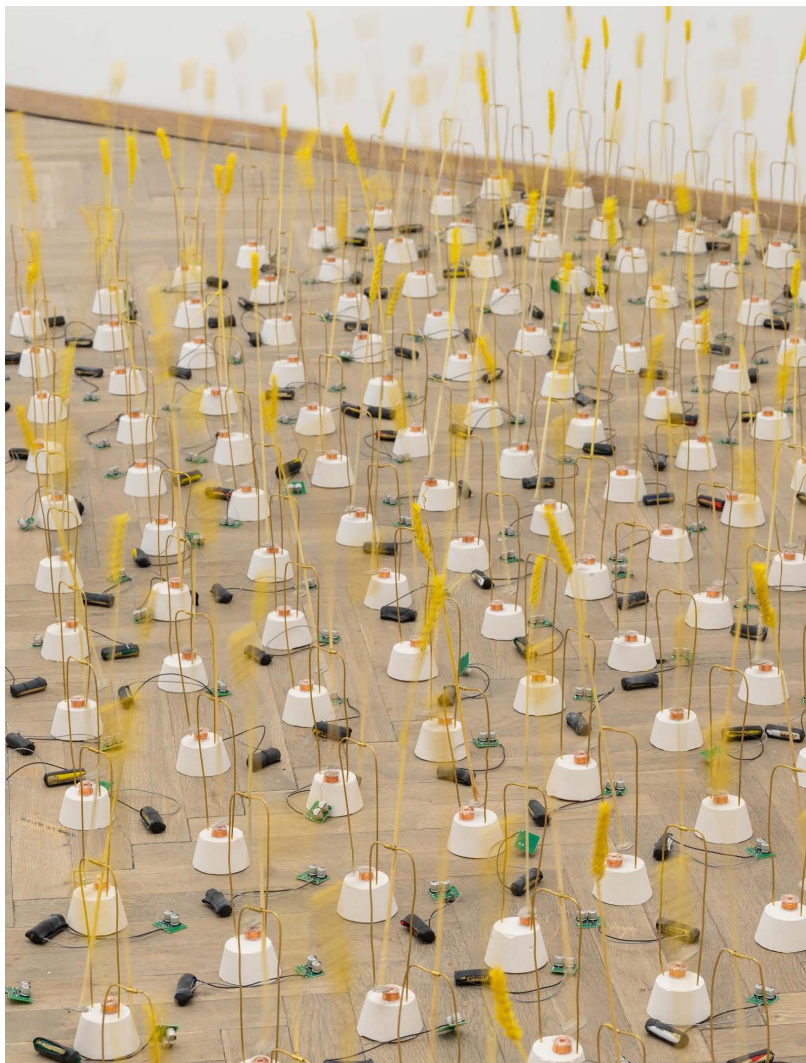
Ida Kirkeby Schrader, Dødvande, 2023

Dødvande is a large installation consisting of several hundred mechanical straws of corn that tilt back and forth, and form a flickering image of movements out of sync with each other. In Denmark, the yellow cornfield has been a national romantic symbol since the 19th century that we immediately associate with Danish nature. In this work, Ida Kirkeby Schrader has created a contemporary take on the national romantic image that we still have in our culture. Her cornfield points to the entanglement of human practices and the worlds of nature. The installation is Ida Kirkeby Schrader's graduation work from the Royal Danish Academy of Fine Arts in 2023, after which the museum acquired the work. The exhibition here shows a section of the otherwise large installation..

Dødvande, 2023

Bought with support from 15. Juni Fonden 16. may 2024

Inventory no: 1780



Lea Guldditte Hestelund, Nasuia PR_01A2, 2017

Lea Guldditte Hestelund (b.1983) is a Danish artist who works at the intersection of sculpture, performance, photography and installation. She is particularly known for her works that explore the physical and aesthetic potential of the human body in relation to materials such as marble and steel. Her artistic practice revolves around ideas about the transformation of the body, both in historical and contemporary perspectives, often with a focus on transformation and corporeality.

A central part of Lea Guldditte Hestelund's works is the fascination with the classical sculpture tradition, which she renews and challenges in her own way. By combining the heavy, monumental marble with materials such as latex, silicone and fur, she creates an interplay between the static and the organic, the cold and the sensual. Her sculptures can appear almost supernatural, as if they balance between man and machine, nature and culture.

In several of her projects, Lea Guldditte Hestelund has also used her own body as a medium, and she often incorporates performative elements into her art. The body as form, object and idea is a recurring theme that recurs in both her physical works and in the performative actions she performs. Lea Guldditte Hestelund graduated from the Royal Danish Academy of Fine Arts in 2015 and the Düsseldorf Academy of Fine Arts (2012-13). The Horsens Art Museum's collection contains several works by the artist.

Nasuia PR_01A2. 2017

Bought with support from 15. Juni Fonden 3 june 2020

Inventory no: 1624



Camilla Thorup, På række, 2016

Camilla Thorup has written about her works: "In my work, the motif is often people or houses. What the human figures have in common is that they interact with each other. They hold each other in tension. They are frozen stories about basic human conditions, with their own logics and laws, where time, gravity or other rationality do not necessarily prevail. Through a controlled simplicity, I hope to dissolve time, place, gender and identity so that the figures are open to the viewer. They are about balancing acts, contradictions and the space between the figures. With the house as a motif, the house mimics human character traits, as in the painting of the collapsed house. The house is used as an image of general human conditions and mental states. I am fascinated by houses as a framework for life, a shell that at the same time plays out a life inside, similar to the human body itself." The way Camilla Thorup tones down the means of the image provides them with a plus. They are open to interpretation. But the materials are related to the Egyptians and ancient art in more ways than one. Here are both sculptural statements and clay as if it were a special way of addressing the tone of the oldest art. The South American culture can also be sensed, just as the figures' attitudes can have both something every day and something surreal about them. Most situations seem to be taken from leisure and play.

På række, 2016

31,5 x 6 x 24,5 cm

Gift from Horsens Artmuseums friends 14th. november 2017

Inventory no: 1412



Peter Neuchs , Feary-Tale-Bearer/ A stool, 1997

Peter Neuchs (b.1958), is known for his work in both painting and graphic art. He graduated from the Royal Danish Academy of Fine Arts, where he completed his education in 1992. He often uses more humble materials in his works. These materials often appear as symbols of the human being as an individual and reflect his interest in how we act and interact in a modern world. Peter Neuchs' artworks invite the viewer to confront the basic, the universal and the familiar, but always in new contexts. In his works, Peter Neuchs often explores the relationship between material and meaning. By using simple and ordinary materials, he creates an immediate recognizability that draws the viewer in. But this recognizability is quickly challenged when the materials are presented in contexts that force us to reflect on their inherent symbolism and our own understanding of them. This shift in perspective forces us as viewers to focus more on the idea behind the work rather than its aesthetic appearance. Peter Neuchs' art can be seen as a commentary on modern human life and the complex social structures we navigate. His works can reflect our behavior, our values, and our interactions with each other and our surroundings.

Feary-Tale-Bearer/ A stool. 1997

53,5 x 288 x 205 cm

Bought: 2002-10-07

Inventory no: 1088



Frederik Næblerød, Creature (Totem), 2021

Frederik Næblerød creates his works based on his own observations of the world around him, and all the different nuances that the world is constantly full of, from small ironic comments to life's big questions. The works are created at a high pace and the artist translates the wild, trembling energy from the creative process into present and relevant works that range widely in both motif, size and message. Frederik Næblerød's works are expressive and at times almost grotesque, and often monstrous figurations and animal-like hybrid creatures are seen, as is also seen in the ceramic work Creature (Totem). For Frederik Næblerød, art should 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 where one can escape reality for a while and shape new worlds and realities.

Creature (Totem), 2021
37 x 36 x 32 cm
Bought: 29 June 2021
Inventory no: 1691



Anne Marie Ploug, Camouflage. 1996

The green painting Camouflage was created by Anne Marie Ploug in 1996, the same year as the large yellow Flea-Fly Girls, but while Flea-Fly Girls has been in the Horsens Art Museum's collection since 2008, the museum only acquired the painting Camouflage at auction in 2017.

The painting shows a female manga character; her appearance is characterized by the classic characteristics of manga characters: large eyes, large, thick hair, and a form of uniform. The female character's uniform is sexy, and the vest is open, revealing a pair of large, round breasts.

Manga characters often have superpowers and are often considered superheroes, a field of interest that Anne Marie Ploug has dealt with on several occasions. At the exhibition Lovely Noxious at Horsens Art Museum in 2007, a large number of paintings with medals were presented, which, like the manga character, points to a pre-occupation with heroes.

Anne Marie Ploug discovered the Japanese manga genre when she was on a study trip to Norway in 1994. Manga is best known as a Japanese comic universe that is aimed at both children and adults. These are stories and characters that are used in all sorts of contexts in Japan – in clothing design, visual art, films and pornographic comic books and more. Manga characters can be recognized by a certain style: big dark eyes, huge hair, big heads and thin bodies – and this applies to both sexes. There are heroes of both sexes, and in some of the stories they can even change sex if they think it is best for the situation. Manga gets its dynamism in line and movement from the master Hokusai, who over 200 years ago made the famous woodcuts with the breaking wave and Mount Fuji in the background.

Camouflage. 1996
Oil on canvas. 160 x 160 cm
Purchased on November 21, 2017
Inventory number: 1413



Emil Westman, Hertz Sygeleje, 2011

The sculpture Sygeleje (Sickbed) from 2011 was the first work by Emil Westman Hertz to become part of the Horsens Art Museum's collections. The acquisition took place the same year the work was created.

The sculpture consists of a large glass case in the shape of a coffin, at the bottom of which lies a large thick slab of beeswax; the wax is arranged as a body would lie in a coffin. The work also consists of the materials wood, plexiglass, old medicine packaging, clay, plaster, paraffin and bamboo. The different elements are carefully arranged and all influence each other by virtue of their placement and material. The title of the work, Sickbed, the used medicine packaging, the beeswax in the coffin and the bamboo stick all point towards illness and human decay, which seems unpleasant and alluring at the same time. The clay jar in front of the case is filled with honey from Emil Westman Hertz's own bees in the garden on Bornholm. The beeswax draws threads to the climate and nature and acts as a changeable material that can be transformed and modeled into almost anything. The remaining objects, such as the small clay bowls and the long bamboo stick, appear as props or tools. One senses that these tools carry a narrative or a story that one as a viewer wants to hear more about.

A sickbed, certainly, but perhaps also a coffin. This is emphasized by the other parts of the sculpture, as one cannot help but think of the burials of the past, where the deceased was given provisions on the journey to the afterlife. It is thus a work that transcends Emil Westman Hertz's own world.

Emil Westman Hertz's works often contain a field of tension. A field of tension that is present in large parts of the artist's practice, where we as viewers are left curious and in an eternal search for more knowledge and insight into an extremely complex artistic universe that weaves life's personal story of illness and subsequent death together with the world's religions, spiritism and great cultural complexity. The sculpture Sickbed carries both a gloom and a discomfort in it, because as a viewer it is difficult not to read the artist's own illness and early death into the work in retrospect.

Sygeleje, 2011
125 x 190 x 64 cm
Bought: 12. april 2011
Inventory no: 1205



Sygeleje, 2011
125 x 190 x 64 cm
Bought; 12. april 2011
Inventory no: 1205

Lone Høyer Hansen, Søvnngænger, 1985

Lone Høyer Hansen (1959-2021) graduated from the Royal Danish Academy of Fine Arts in 1985. Lone Høyer Hansen's artistic practice was centered around the relationship between the viewer, body and work, and her works are based on many different materials and media. Lone Høyer Hansen is a sculptor who has worked with the relationship between body, space and viewer throughout her career. From the beginning of her artistic practice, she has followed her own path and held fast to her view of sculpture as something that is, resting in itself and its own space, but also always in relation to space, the body and the viewer. Lone Høyer Hansen trained with Villy Ørskov, and his theoretical work on sculptural syntax had a great influence on her early works.

In 2003, Lone became a professor at the Royal Danish Academy of Fine Arts, thereby helping to break several centuries of male dominance on the Danish art scene. Lone Høyer Hansen is a central figure in the Horsens Art Museum's collection, where the museum acquired the first sculpture Søvnngænger from 1985 in 1987. Many works have been completed and the museum still has a fine collection of Lone Høyer Hansen's works to this day.

Søvnngænger, 1985
81 cm
Bought: 31 marts 1987
Inventory no: 608



Martin Erik Andersen, Construzione Legittima, 1991

Martin Erik Andersen (b.1964) works in an expanded field where genres, materials, times and cultures flow together in a metaphysical space that often begins where the possibilities of language end. Since the late 1980s, he has made his mark on the art scene with his distinctive works, often sculpture and sculptural objects, but also drawing, textile and sound. The works often carry many layers of meaning and draw on a clear register of references to both art and cultural history.

The Horsens Art Museum collection features a wide range of works by Martin Erik Andersen created in the period 1991 – 2022. The first work the museum acquired for the collection was the sculpture Construzione Legittima from 1991.

Martin Erik Andersen graduated from the Royal Danish Academy of Fine Arts in 1992 and currently lives and works in Copenhagen. Martin Erik Andersen received the Eckersberg Medal in 2004, the Carl Nielsen and Anne Marie Carl-Nielsen Scholarship in 2010, and the Thorvaldsen Medal in 2014.

Martin Erik Andersen, 1964
Construzione Legittima. 1991
Bought: 8. marts 1996
Inventory no: 898



Cathrine Raben Davidsen, Jealousy (after Manet), 2003

One of the central features of the painting Jealousy (after Manet) is not just the motif, but the size. At first glance, the painting appears very simple: It consists of an enlarged lemon on a white canvas. The closer you get to the painting, the more material and tactile the lemon appears. This is due, among other things, to the bright yellow color, the large size of the lemon and the way in which the artist has marked the lemon's round shape with shadows. It is a lemon full of juice and acidity.

Cathrine Raben Davidsen has drawn inspiration for this painting from art history. In 1880, the French artist Édouard Manet (1832-1883) painted the small work Le Citron (14 x 22 cm), which shows a dish with a lemon. The difference between the two works is that Cathrine Raben Davidsen has focused on the lemon alone by enlarging it and letting it fill most of the canvas. In Cathrine Raben Davidsen's painting, the lemon appears juicy and ripe, whereas in Manet's painting it is part of a more everyday context. Such a representation of fruit contains references to the still life portrait tradition. Still life – in Danish still life – is characterized by arrangements of objects from everyday life, often fruit, flowers and vegetables on platters. Still life was particularly widespread in the Netherlands in the 17th century, but is still used by artists today.

Due to the different formats, Cathrine Raben Davidsen's and Édouard Manet's paintings are experienced in two very different ways. Jealousy (after Manet) is a contemporary, lush and tactile representation of Édouard Manet's lemon. Here, the lemon is removed from its natural context. In Édouard Manet, the lemon appears as part of an everyday interior and therefore blends more easily into the surroundings than in Cathrine Raben Davidsen's painting, which is almost impossible to overlook. The color yellow also plays an important role in the painting. Symbolically, yellow is a color associated with great emotions such as jealousy, which Cathrine Raben Davidsen also refers to with the title Jealousy (after Manet). Since Édouard Manet is considered one of the great painters of impressionism and realism, it may have been Cathrine Raben Davidsen's intention to paint the lemon as a tribute to Manet and his artistic work. At the same time, she actualizes his work by using a motif directly from his works and enlarging it. The painting therefore becomes a contemporary greeting from one artist to another.

Jealousy (after Manet), 2003

170 x 350 cm

Gift from Horsens Art museums Friends 13. january 2004

Inventory no: 1099



Jealousy (after Manet), 2003

170 x 350 cm

Gift from Horsens Art museums Friends 13. january 2004

Inventory no: 1099

Ola Billgren, The dream (Drømmen), 1993

Ola Billgren (1940-2001) was a Swedish painter born in Copenhagen. He began his artistic career painting lyrical abstractions, but in 1963, inspired by new trends in French literature and film, he switched to a photorealistic style.

His works presented empty interiors with a careful reproduction of details that appeared as significant snapshots of reality. Later, he added human figures to his paintings, giving them greater depth. In the 1980s, Billgren focused on romantic landscapes and cityscapes that radiated a more melancholic mood. In addition to painting, Ola Billgren also worked with graphics and photography. Ola Bilgren had the solo exhibition, Studies in Red at Horsens Art Museum in 1995.

The work Drømmen is from Ola Billgren's exhibition Studies in Red, which showed works in which Ola Billgren worked intensely with the color red. The work contains a clear ambivalence in its expression, as it is initially perceived as abstract, but upon closer study one can slowly see the figuration that emerges. The figuration is based on photographic presentations that Ola Billgren has also worked with before.

Drømmen, 1993

84 x 169,5 cm

Gift 26th maj 1998 from Inge og Asker Larsens Fond til støtte af almenyttige fond

Inventory no: 939



Morten Buch, Sofa, 2007

As a self-taught artist, Danish Morten Buch (b.1970) works with both sculpture, printmaking and painting. Morten Buch's world of motifs is drawn from recognizable everyday objects such as shoes, vases, mattresses, pipes, etc. The objects contain both immediate everyday references and are also loaded with art historical and literary meanings, and it is precisely the associations that arise in connection with the choice of motif that interests Morten Buch, just as he also wants his works to express an immediacy. To this end, he uses clear and precise colors, which are counterbalanced by rough, clumsy forms, most often painted with large brushes. In his works, he reproduces the objects from different and unexpected angles, which gives the viewer the opportunity to explore the work and rediscover the given object from a new perspective.

Sofa. 2007

180 x 242 cm

Bought: 26. november 2007

Inventory no: 1156



Peter Holst Henckel, Two Young Men, 1993

Peter Holst Henckel's (b.1966) artistic practice moves at the intersection of aesthetics, politics and poetry. His works are often rooted in a simple and clear expression but are conceptually filled with complex meanings. Several of his works borrow elements from pop culture, advertising images, films and consumer products. Peter Holst Henckel graduated from the Royal Danish Academy of Fine Arts in 1992. He is well represented in the collections of Horsens Art Museum. He had the solo exhibition The greenhouse effect in 2003 at the museum.

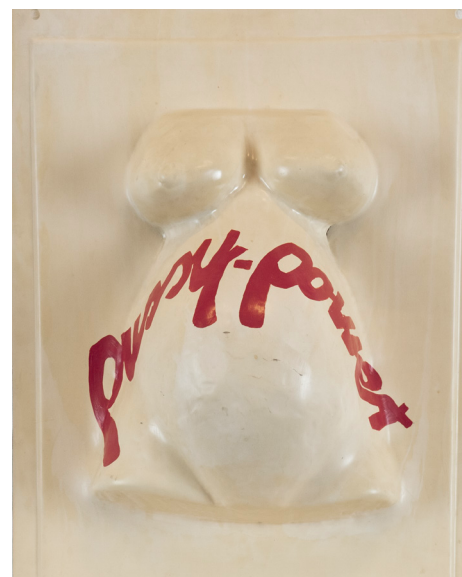


Two Young Men. 1993
195 x 225 cm
Bought: 1. march 2007
Inventory no: 1146

Kirsten Justesen, Pussy Power, 1970

A recurring theme in the artistic practice of Danish artist Kirsten Justesen (b.1943) is the woman's body and role, both in society, at work, at home and in art. She often takes her own body as her starting point, which she stages according to her own narrative and gaze.

The work Pussy Power from 1969 shows the artist's own pregnant body, and can be understood as both an ironic commentary on the conservative, patriarchal society. Kirsten Justesen rebels against it through her art, but also with a power statement to all women to remember that they have strength, beauty and power.



Pussy Power. 1970
62 x 49,7 cm
Bought: 5. september 2022
Inventory no: 1738

Tal R, We burn, 2001

The Danish artist Tal R (b.1967), with the civil name Tal Rosenzweig, is a graduate of the Royal Danish Academy of Fine Arts. In his practice, Tal R develops in collage, installation, textile, print, sculpture and painting. Tal R's artistic expression, which is characterized by strong colors and strong, narrative elements, is often associated with a playful immediacy of childhood. In his works, Tal R also mixes his childhood memories with everyday elements and art historical references. In Tal R's imaginative works, everyday elements are thus incorporated into a playful and colorful fantasy universe.

Tal R has created works for Frederik VIII's palace at Amalienborg, Aarhus University Hospital and the Opera in Copenhagen, and he is also strongly represented in the Horsens Art Museum's collection of experimental contemporary art.

We Burn. 2001
200,2 x 200,2 cm
Bought: 4. april 2002
Inventory no: 1080



Olav Christoffer Jenssen, Ajar, 1992

Olav Christopher Jenssen is one of the most prominent artists from the Nordic countries of his generation and has achieved international recognition for his characteristic and diverse paintings as well as his unique sculptures. His production includes drawing, watercolor, graphic works, book illustrations and publications. By working with several series and media simultaneously, Olav Christopher Jenssen alternates both mentally and physically between different works; from informal and quickly painted images to more rigorous and formal paintings in both monumental and intimate formats. Always exploratory and open to new methods and techniques, his works contain both continuity and diversity, creating a rich visual language. The paintings open a philosophical space for dialogue and reflection, where the viewer is invited to uncover layers of paint and decipher cryptic symbols, as if on a journey through abstract painting.

Olav Christopher Jenssen was born in 1954 in Sortland, Norway. He lives and works in Berlin and in Lya, Sweden. Since 2007, Olav Christoffer Jenssen has been a professor at the Hochschule für Bildende Künste Braunschweig in Germany.

Ajar. 1992
275 x 255 cm
Gift 1995-12-08 from the artist
Inventory no: 895



Troels Wörsel, Untitled, (Uden titel), 1984

Throughout his artistic career, Troels Wörsel (b.1950-2018) was involved in many different movements in 20th-century art, especially conceptual art, pop art and minimalism. Across these movements, painting always remained central to Troels Wörsel's artistic expression, regardless of how the main trends in the art world changed. His paintings constitute a continuous, reflective exploration of the possibilities and challenges of the medium, and are often in dialogue with art history and earlier phases of his own work. Troels Wörsel's practice also includes more humorous works, ranging in motifs from cooking and wine labels to raster images and racehorses. Troels Wörsel's production was characterized by constant development and a ceaseless search for the potential of painting, where Troels Wörsel perceived the painting as a flat object with a certain physical size. This was the basis for exploring different visual possibilities and artistic issues, which he continued to explore throughout his career.

Since 1997, the artist has lived and worked in Pietrasanta, Italy, and in the 1970s he moved to Cologne, Germany. In 2007, he represented Denmark at the Venice Biennale, where two of the works included there later became part of the Horsens Art Museum's collection.

Uden titel. 1984
180,3 x 150 cm
Bought: 30th november 1985 with support from Augustinusfonden
Inventory no: 562



Gudrun Hasle, BAG MINE LÅKED ØJNE, 2023

Gudrun Hasle continuously uses herself, her family and her body in her artistic practice. Through her art she processes her dreams, joys and her own personal pain. The work BEHIND MY CLOSED EYES depicts an apocalyptic landscape with destroyed trees, fire and water everywhere. On the left side, a mother figure stands with a child in her arms, while on the right side, a figure lies, seemingly dead. At the bottom of the work, an embroidered piece of text can be seen. The eight-meter-long textile work BEHIND MY CLOSED EYES has been a landmark for Gudrun Hasle. She has stated that it was necessary for it to be created, and it was a great necessity for it to be seen, because it is about a fear that all parents know, namely the fear of losing their children. The fear of the unbearable, the fear of death.

In this work from 2023, Gudrun Hasle includes a completely new and extremely relevant discussion about the climate crisis, climate anxiety and the fear of what our world will look like in the future.

Like several other of Gudrun Hasle’s works, this work also contains text, in this case as a smaller part of the work than has been the case in many of her previous works. Gudrun Hasle is dyslexic and uses her own dyslexia as an artistic starting point in many of her works. The text on the work reads:
WITH NOTHING BUT SUFFERING IN RETURN
I SPECULATE ON
WHAT I WOULD BE ABLE TO LOOK AT THEIR PAIN
WHAT WOULD NOT BE BETTER TO END IT ALL
WHAT WOULDN’T IT BE LOVE

Bag mine låked øjne, 2023
230 x 794 cm
Bought: 5. october 2023 with support from t Slots og Kulturstyrelsen
Inventory no: 1758



Nick Theobald, Last Light, 2020

Nick Theobald’s (b.1986) works seem light and almost poetic at first glance, but upon closer reading of the works, it becomes clear that this is an artistic and aesthetic struggle that lies hand in hand with the surrounding world and the way we humans consume it. Nick Theobald is an aesthete to the tips of his fingers and aesthetics are always the underlying skeleton of his artistic work; whether it is large, symbol-heavy sculptures, small thought-provoking photographs or abstract paintings, the starting point is always a distinctive precision and great aesthetic understanding. Nick Theobald’s inspiration comes from the world’s different religions, worldviews and ages, hand in hand with tarot reading, intuition, great diligence and dedicated creative urge. The works are created as an intense snapshot of a built-up energy and must be created in the first attempt, where there is no room left due to the artist’s work with beeswax. The composition of the works creates a balance between the wild nature and Nick Theobald’s physical imprint on the canvas. Nick Theobald was born in Los Angeles, raised in Singapore and has lived in London, Colorado and for the past many years in New York. The Horsens Art Museum collection contains several works by Nick Theobald.

Nick Theobald
1986
Last Light. 2020
Gift from Francisco Costa 15. september 2023
Inventory no: 1755

Nick Theobald, 1986
'Submission, submission, FREEDOM'. 2019
Gift from the artist: 9. february 2021
Inventory no: 1676

