



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.

Christian Lemmerz, Selbst (Suicide Terrorist), 2000-2002

Death is a central theme for Christian Lemmerz and in the sculpture Selbst (Suicide Terrorist) (translated Self-portrait as suicide terrorist) he has created a sculpture of himself as a suicide terrorist. Inspired by the eerie phenomenon where people with explosives on their bodies blow themselves up and cause chaos around them, which around the year 2000 became a phenomenon in a larger political context.

Carved in marble lie the remains of a person who has blown himself up for a political purpose.

"... the sculpture is called "self" (as in German selbst) and is a work about the fear of death (and mutilation) and a game with identity: myself as a terrorist or myself as a victim. Another point is to copy an American sneaker shoe in Italian marble (it is a kind of neoclassicism you can understand...hahahaha). The sculpture was from the beginning intended as a kind of attempt to understand the images from Israel (but since then the conflict has become so much worse that I had qualms about making the sculpture)... it is again a kind of voodoo sculpture and a kind of tombstone (monument) and an attempt to make an ambivalent political sculpture. It is on the one hand the fear of dying and on the other hand the desire to die and thus become immortal). Marble is the material of death and immortality. It is a heroic stone. The white infinity."

Wrote Christian Lemmerz in an email on May 19, 2002 to Horsens Art Museum in connection with the creation of the sculpture.

The marble has a beautiful, cool white hue, which stands in sharp contrast to the gloomy motif. Christian Lemmerz himself stated that he finds "it fun to work with the strange encounter between hard marble and, for example, a rotting female body." In this case, however, it is a self-portrait as a suicide terrorist. Similarly, Christian Lemmerz has previously explained that: "in our society we will not sacrifice our lives for anything, and death is something we grossly repress."

Self (Suicide Terrorist), 2000-2002
White Carrara Marble. 150 x 119 x 26 cm.
Purchased 1 August 2002 with a grant from
The Danish Cultural Heritage Agency
Inventory number: 1083



Ian McKeever, Here IV, 2003

The large work by Ian McKeever, which hangs at the entrance to the hall, is characterized by the artist's special painting style, in which he layers upon layers of paint on top of each other, creating this transparent structure that seems to repeat itself endlessly. Despite the two-dimensional surface of the canvas, Ian McKeever manages to give it an illusion of depth and eternity. This is what the body senses, which Ian McKeever translates into the painting. It can be the movements of the sea or the refractions of light. The works have weight and fullness at the same time, but also contain a lightness and immateriality. These are works that give space to slowness, immersion and silence.

Four Quartet. Here IV, 2003
220 x 361,5 cm
Gift 20th June 2006 from Ny Carlsbergfondet
Inventory no: 1131



Lars Nørgaard, Roundabout, 2019

Roundabout is a chaotic but aesthetically beautiful work. Lars Nørgård's 1980s humor seems to be gone for a while in the work, and instead the artist has tried to process and reflect on the vicissitudes and events of life. The title of the work, Roundabout (or roundabout), refers to the reflections on the past, present and future that the artist cycled around and around daily during this period of his life. Lars Nørgård has conveyed this inherent story about life through the work. It is about being where you are in life, looking both forward and backward in life and looking at the violent personal experiences that create desperation and sadness and thus the need for reflection. When Lars Nørgård created Roundabout, his father was dying, and his father's presence and fear of death can be seen manifested as a large eye in the right half of the picture.

Lars Nørgård has used Crackle Paste in the painting. A material that is specially developed to create deep cracks in the paint layer, thereby creating a play between the thin paint layer and the almost three-dimensional Crackle Paste areas on the canvas. The painting is thus visibly cracking right before your eyes.

Roundabout. 2019
Oil and acrylic on canvas. 170.5 x 280.0
Purchased 11/12-2019 with a grant from the Danish Agency for Palaces and Culture
Inventory number: 1487



Morten Stræde, The Geometry of Darkness. For ET, 1986

Morten Stræde (b.1956) is a prominent figure in Danish contemporary art. He graduated from the Royal Danish Academy of Fine Arts in 1984 and later returned as a professor at the School of Sculpture from 1994 to 2003. Morten Stræde had his artistic breakthrough in the late 1980s as part of the postmodern generation known as The Young Savages and The New Sculpture.

In his work, he is particularly concerned with sculpture's relationship to the dimensions of the body and the encounter between the work and the viewer. At first glance, his works may seem formal and aesthetically refined, almost like timeless design. But behind the beautiful exterior lies an artist with a deep historical awareness. Morten Stræde creates his often ambiguous and narrative works based on the sculptural tradition and sees visual art as a special form of cognition that stems from working with physical material.

Throughout his career, he has created a long series of sculptures and public decorations, where he always relates to the specific space and the special character of the place. This applies to both classically placed works of art and projects developed in close collaboration with architects and engineers.

The geometry of darkness. For ET, 1986
Painted polyster
Gift from the New Calrsberg Foundation 28-01-1987
Inventory number: 603



Inge Ellegaard, Dante over the River Styx, 1983

Inge Ellegaard (1953–2010) emerged on the Danish art scene as a distinctive voice among the 1980s Young Wild Ones – a generation that breathed new life into painting with energy, explosions of color and an uncompromising approach to form. Throughout her 57-year life, Inge Ellegaard developed an artistic expression that reaches far beyond the framework of the period and continues to resonate today. Her paintings are at once violent and controlled. They contain a special tension between the spontaneous and the structured – between powerful brushstrokes and careful repetitions. Inge Ellegaard managed to unite the expressive with the minimalist, the material with the rigorous, and to let the figurative merge with the abstract. In her pictorial world, mythology and meaninglessness meet in a unique universe where chaos and order exist side by side.

Dante Across the River, Styx, 1983
Acrylic on canvas.
Purchased on, 11-11-2011
Inventory number: 1227



**Ingvar Cronhammar, Over the waters, through the sky and into oblivion
(Henover vandene, gennem himlene ned i glemslen), 1986**

Ingvar Cronhammar stands today in Danish art as one of the great monument builders. He designs his large monuments – and sculptures in general – and leaves the actual execution to engineers, carpenters, blacksmiths, etc. He also leaves the eventual interpretation and theorizing to others, us viewers: “I myself am an interested spectator of what I do”. It has not always been like this. Cronhammar has roots in the lush Aarhus art community of the 60s and 80s, which in its eagerness to experiment and take new and different paths was second to none or nothing. Up until the beginning of the 80s, Cronhammar’s works were very direct and often substantial in their expression. They were almost anecdotal illustrations for clearly defined subjects taken from current everyday life. At the beginning of the 80s, a tremendous shift occurred – illustration disappeared, and in its place came a series of powerful works, with materials as alien to sculpture as bones, bird wings, stuffed eels, skulls and the like. Later, Cronhammar’s material world was expanded to include hides, rubber, iron, oil and water. A completely different suggestive power shines through these works. The titles, such as *Fra blonden mellem rødt og sort* (From the lace between red and black) and *Henover vandene, gennem himlene ned i glemslen* (Across the waters, through the heavens into oblivion), indicate that Cronhammar’s mission is no longer illustration, but anecdote.

Across the waters ... is a work created for an exhibition at Horsens Art Museum, where three artists were asked to fantasize about one of history’s great explorers, who was born and raised in Horsens, Vitus Bering. Apart from the fact that it had to be sculpture, in Cronhammar’s case, there were no restrictions. Bering fought his way through all of Russia and found the strait between Asia and America. The only direct reference to where we are going is the star on the sphere made of whale bones, horse bones and pig bladder. Otherwise, the sculpture radiates everything from deep mystery to fairy tales and poetry. If you ask Cronhammar what his things mean, he answers clearly. “I don’t know, but I have a feeling that tells me when I’m on the right track.”

The working method does not involve sketches and preliminary work, but “things come to me as a kind of message,” which is then further developed in the head.

Henover Vandene, gennem Himlene ind i Glemslen, 1986
187 x 69 cm
Bought: 4th januar 1988
Inventory no: 619



Henover Vandene, gennem Himlene ind i Glemslen, 1986
187 x 69 cm
Bought: 4th januar 1988
Inventory no: 619

Katja Bjørn, On the other side (på den anden side), 2012

With the art work på den anden side (On the Other Side), Katja Bjørn (b.1976) invites you on a fascinating journey to the other side, into a wondrous world based on dreams and imagination. In her work på den anden side (On the Other Side), you experience how the video format, despite its fleeting nature, manages to become a form of living painting. In this work, the woman on the screen seeks contact with the viewer by looking out towards us - on the other side. The woman on the screen explores the viewer's space, while we, as viewers, are allowed to explore the woman's space and speculate about where she is, what she is looking for on the other side, and whether we can communicate with her. Perhaps she is more than just an image, and perhaps we can step into her world.

Katja Bjørn explores the sculptural form of the body in her work and often uses video as a means of documentation. She examines the relationship between the virtual space in the video and the physical space where the viewer stands. Katja Bjørn's works revolve around themes such as body, nature, gender and spirituality, which are the different aspects of human existence. Through video, installation and sculpture, she explores the limits and possibilities in the encounter between the work, the space and the viewer. Her interest in the body is about her seeing the body as a node consisting of different biological, cultural, mythological and aesthetic threads. In her work, the female body in particular appears as collages of surfaces and membranes, depths and meanings.

På den anden side. 2012
Videoinstallation. 11,24 min.
Bought: 29th june 2012
Inventory no: 1240

