



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.

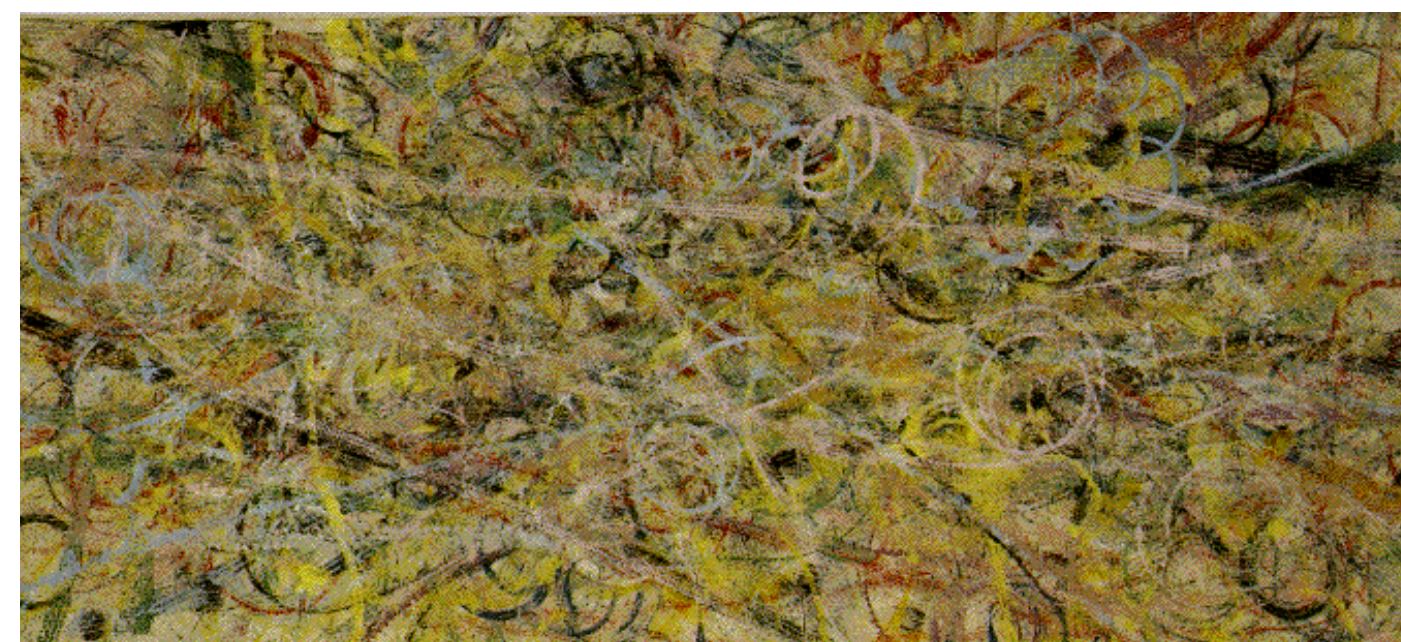
Many of the acquisitions that the museum has made could not have been made without external support. Therefore, a big thank you to the number of foundations, private individuals and artists who have substantially supported this part of the museum's development through donations.

Jiri Georg Dokoupil, Tire-painting, 1991

Jiri Georg Dokoupil is a Czech-German painter and sculptor. He was one of the founding members of the German artist group Mülheimer Freiheit and the Junge Wilde Art movement that emerged in the late 1970s and early 1980s. The over 650 cm long abstract Tire-painting is created from various tire prints after different tires have driven across the large canvas. Jiri Georg Dokoupil has worked with similar techniques in materials such as soap bubbles, breast milk and soot. In the Horsens Art Museum collection it is possible to experience a number of paintings by the artist created in the period 1989 – 2013.

Tire-painting, 1991
300 x 665 cm

Bought with support from Ny Carlsbergfondet, Malermester Viggo Nielsens and hustru f. Braüni-gers legat. march 16th 1992
Inventory no: 762



Silas Inoue, Infrastructure, 2023

Silas Inoue's sculpture Infrastructure from 2023 was first presented in connection with the artist's solo presentation at Horsens Art Museum that same year. The work is built in a tight display case, where a series of city-like structures have been smeared in yogurt, which has then rotted. With the work, Silas Inoue investigates mold, microorganisms and what happens to natural materials over time.

Infrastructure, 2023,
95 x 114 x 44 cm
Bought with support from 15. Juni Fonden 16th may 2024
Inventory no: 1779



Silas Inoue, Deep Fry, 2023

Silas Inoue (b. 1981) works with sculpture, installation, drawing and painting. In his works, the viewer encounters a mixture of unconventional and classic materials such as: plastic, sugar, frying oil, mold, bronze, paper and wood. Silas Inoue's artistic practice explores themes such as: globalization, climate, economy, consumption, nature and technology. The work Deep Fry, was acquired in connection with the special exhibition, Lower Lifeforms.

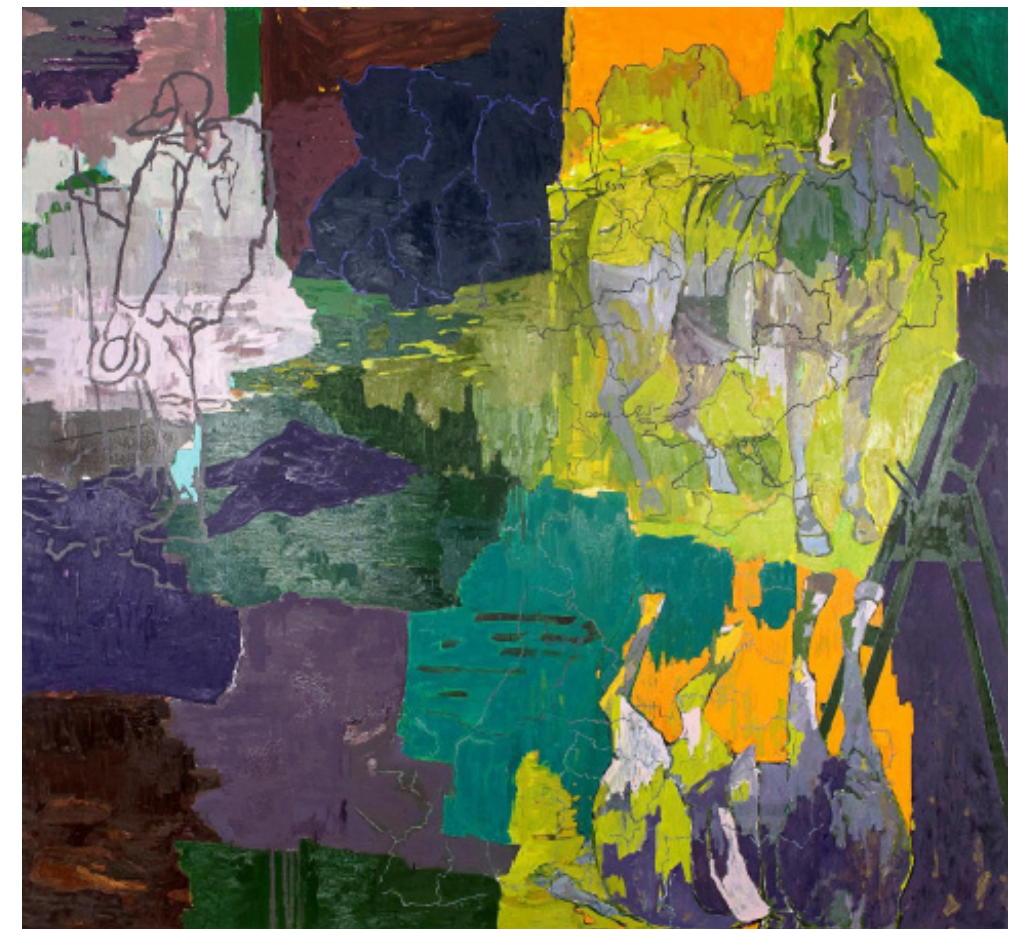
Drawing
Purchased on September 14, 2023
Inventory number: 1754

Kehnet Nielsen, Ikonoklastisk Epifani, 2022

Kehnet Nielsen trained as a painter from the Royal Danish Academy of Fine Arts in the years 1977-1982. An educational background that, 41 years later, continues to show its absolute full potential. The painting draws references in its title to iconoclasm, the deliberate destruction or violation of important symbolic images and icons. Whereas the word epiphany means revelation, a visible appearance and manifestation. The two words point to the complexity of the painting, with art historical references to Gustav Courbet's (1819-1877) painting Bonjour, Monsieur Courbet from 1854 and the horse as a motif from Nicolas Poussin (1594-1665), the symbolism of the work reaches far back in history. Behind the art historical references, part of a map of Ukraine can be seen as an underlying reminder of the painting's current time.

A ladder, or actually only the shadow of the ladder, is included in the painting as a symbol of rising up and viewing things from above. The entire painting contains many fragments, symbols and historical references, while at the same time, as a painting, it has enormous power and composition that lies beyond the limitations of language.

Ikonoklastisk Epifani. 2022
300 x 320 cm
Gift from Augustinus Fonden 3. march 2023.
Inventory no: 1744



Erik A. Frandsen, 18.03.2012 Beijing, 2012

The Ferrari in Patchwork, '18.03.2012 Beijing', is based on a specific event. On 18 March 2012, a black Ferrari 430 crashed head-on into a wall on the Fourth Ring Road in Beijing. The driver of the car, the son of Ling Jihua, a high-ranking Chinese politician, died at the scene, and two half-naked young women were seriously injured. The accident was a major scandal and just one in a series of fatal car accidents in which second-generation wealthy Chinese youth drive themselves to death after drinking alcohol and subsequently driving. Ling tried to cover up the accident, which failed, and the story reached the media, which probably helped to cost him the election that year*.

The tragic accident has formed the basis for Erik A. Frandsen's Ferrari sewn into a patchwork by a number of Chinese women in connection with the artist's exhibition 'Between Memory and Theft' at the Red Brick Contemporary Art Museum in Beijing the same year. With the sculpture, Frandsen has monumentalized a concrete tragic event and captured an otherwise fleeting moment. A technique that is highly characteristic of Frandsen's artistic production as a whole, and which is also seen in, for example, the travel photography series 'The Frozen Moment Desert' from 2007-09. Several of the photographs from the latter series were later created into works in other media such as painting, mosaic, etc.

18.03.2012 Beijing, 2012

Gift from Inge and Asker Larsens Fond til støtte af almennyttige formål den 1. april 2014

Inventory no: 1286



Nina Sten-Knudsen, Mnemonic. Nude Ascending a Staircase. 1998

Nina Sten-Knudsen belongs to the generation of young artists who became known as The Young Wild Ones. The group emerged in the 1980s and attracted attention through their fierce and 'wild' paintings, which drew references from the transavant-garde in Italy and 'die jungen Wilden' in Germany in particular.

On Danish soil, the radically new approach to visual art manifested itself in earnest at the landmark exhibition The Knife on the Head at Tranegården in Gentofte in 1982. A number of academy students exhibited here, including Anette Abrahamsson, Peter Bonde, Claus Carstensen, Dorte Dahlin, Kehnet Nielsen and Nina Sten-Knudsen. The artistic movements at the time were minimalist, and the artists sought as simple an expression as possible based on the thesis that painting was dead and uninteresting.

De Unge Vilde tried to do away with this by instead focusing on the potential of painting through quick brushstrokes and a dramatic expression.

It was not only at the art academy that there was rebellion. Another central hotbed for a new approach to visual art was Værkstedet Værst with artists such as Erik A. Frandsen, Lars Nørgård and Christian Lemmerz. Artists who are all represented in the Horsens Art Museum's collections on an equal footing with Nina Sten-Knudsen today.

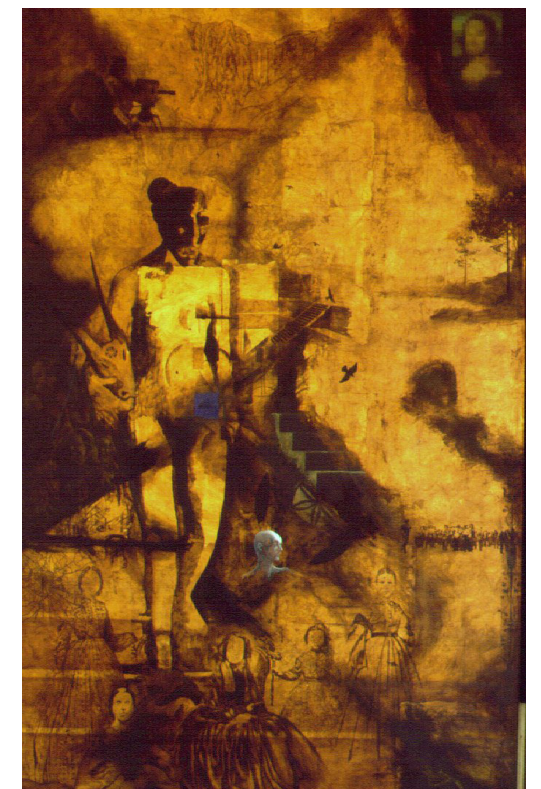
Nina Sten-Knudsen's works from the 1990s have a simple and strongly captivating visual expression that is directed directly at the viewer. By using these mythological motifs, she draws threads back to a distant past, where wholeness and irrationality were part of life.

Mnemonic. Nude Ascending a Staircase. 1998

Oil and gold leaf on canvas

Gift received. 11.10 2000.

Inventory number: 1011



Erik A. Frandsen, 1 penguin + 1 vase = 1 penguin vase, 1985

During his formative years, Erik A. Frandsen spent time in Greece, where he worked with ceramics. In 1985, the opportunity arose again.

The background to this project was that the B&W art association had approached the then legendary art collector John Hunov for advice and guidance on their next graphic publication. John Hunov suggested ceramic sculpture instead and pointed to five artists as possible subjects: Peter Bonde, Claus Carstensen, Erik A. Frandsen, Berit Jensen and Christian Lemmerz.

The five artists went to Würtz A/S in Haldrup, just outside Horsens. Here, Aage Würtz had kindly made kilns, expertise and a home available. The result was 'Clay Etudes I'. The 200 sculptures from 'Clay Etudes I' were distributed to the members of the art association, while the 128 sculptures from 'Clay Etudes II' were presented at Horsens Art museum.

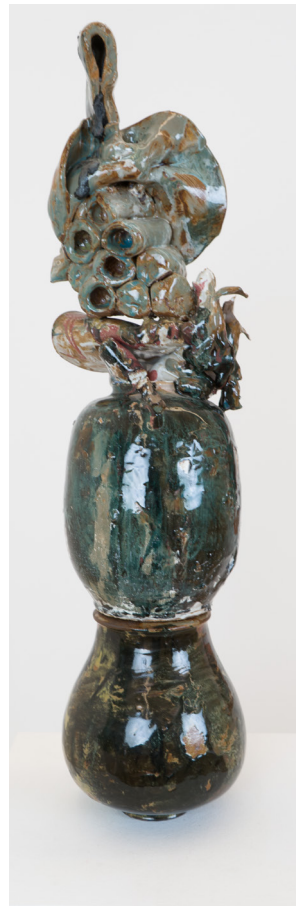
Erik A. Frandsen had created 30 sculptures with titles such as '3 minutes in 9', 'Burned child does not bawl' 'The problem with heavy metals in modern toys' and '1 penguin + 1 vase = 1 pingvase'; the latter was subsequently acquired for the Horsens Art museum's collections. '1 penguin + 1 vase = 1 pingvase' is a sculpture created from existing forms combined with new elements and given a humorous title.

1 penguin + 1 vase = 1 pingvase, 1985

Fired glazed clay. H: 81 cm

Purchased 27-2-1985

Inventory number: 536



Benedikte Bjerre, Inventory IV, 2021

Inventory IV from 2021 by Benedikte Bjerre (b.1987) consists of a modified industrial shelf filled with inflatable chickens. The artificial animals appear both comical and disturbing, as symbols of the way living beings and nature itself are reduced to commodities in an industrialized consumer system.

Benedikte Bjerre uses everyday objects and industrial materials to examine how economic and social structures shape our actions and being. Through the use of symbol-saturated products from a late-capitalist consumption culture, she questions the authenticity of objects and our relationship to them in a globalized world.

Inventory IV invites the viewer to reflect on the constant circulation of commodities and overconsumption - and how these processes shape our understanding of life, time and value in a modern context.

Inventory IV, 2021

Powder coated steel, wheels, LED lights, printed polyester, foam, bronze cast, oyster glove, birch wood,

helium balloons.

Gift received on June 24, 2025 from the 15. Juni Foundation

Inventory number: 1798



Adam Christensen, No no, no thank you, 2022–2024

No no, no thank you (2022–2024) by Adam Christensen is a textile work consisting of a hand-sewn dress and mask hung on a hanger. The work was presented in the exhibition why don't you shut it? at Palace Enterprise in Copenhagen in 2024.

The handmade dress and mask suggest a human presence, but at the same time remain open and undefined. This ambiguity points to identity as something fluid and changeable - a space between the personal and the performative.

Adam Christensen's work is part of a broader investigation of how individual experiences and emotions can be translated into universal expressions through textile art. No no, no thank you functions as a silent gesture that explores the relationship between body, clothing and identity, and how these elements shape our way of being in the world.

No no, no thank you. 2022-2024

Hand-embroidered dress, mask and coat rack, dimensions: 190 x 95 x 10 cm

Gift on October 23, 2024 from the New Carlsberg Foundation

Inventory number: 1780



Dorte Dahlin, Gesture for 7 fingers on one hand and 7 on the other, 1982

Dorte Dahlin (b.1955) attended the Academy of Fine Arts from 1978 to 1984, in 1982 she had her

first exhibition called, Schnelleben B lokal orkan. Dorte Dahlin was part of the young painters who in the 1980s formed the basis for what later became known as wild painting.

Throughout her career, Dorte Dahlin has explored a dynamic and point-oriented style, which later developed in a more spatially exploratory direction.

During a scholarship stay in Hamburg in 1985, Dorte Dahlin became fascinated by Chinese painting and its use of a multi-perspective space. She experimented with what she described as "rubber geometry", where different speeds or proportions collided in the painting. This created incompatible spaces that challenged the viewer's perception and orientation. Her works on large monochrome color surfaces with small figures force the viewer to read the picture surface in a more attentive way. Horsens Art Museum's collection contains several works by Dorte Dahlin, the first work of which was acquired in 1984.

Acrylic on canvas

210 x 152 cm

Purchased on September 23, 2025

Inventory number: 1805



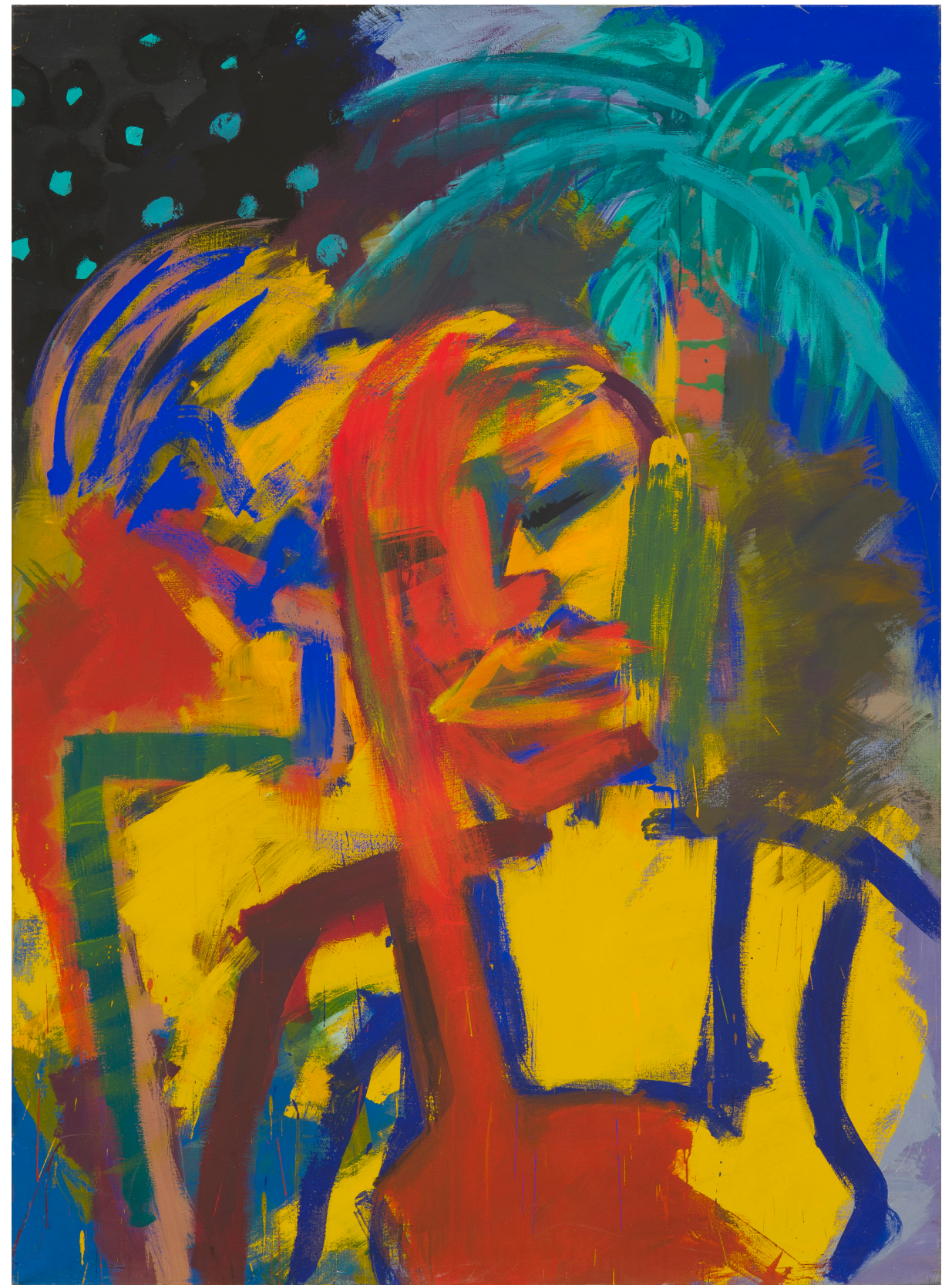
Anette Abrahamsson, A lo lejos de la noche, 1983

Anette Abrahamsson participated in the legendary exhibition *The Knife in the Head* in 1982. At this exhibition, a number of young students from the art academy exhibited paintings that were the Danish answer to the German “heftige Malerei” – The Young Wild Ones. Among the exhibited artists are Dorte Dahlin, Nina Sten-Knudsen and Kehnet Nielsen, all represented in the collections of Horsens Art Museum. “The Knife in the Head” has been seen as a response to what visual art can do against the bombardment of visual expressions we were and still are exposed to every day, outside the world of art. Abrahamsson’s picture was a bid, as it looked in mid-1983. The pictures in the exhibition were very directly influenced by contemporary international art – some contributions from the time were close to the original.

On the other hand, the young artists experienced a media attention and attention in general that is almost unparalleled in the history of art. One exhibition after another saw the light of day at a speed that had never been seen before. This applied both to the audience, but certainly also to the artists to keep a cool head. The keywords were spontaneity, speed and a violent, almost uncontrolled painterly expression. Violent brushstrokes and gaudy color combinations were the rule rather than the exception – and quite importantly, as we can also see in *A lo lejos de la noche*, it was about figure painting. In the 1920s, the essay *Menneskefigurens forsvinden fra Kunsten* was published. Here in the early 80s one could write something called the human figure’s rebirth in the visual arts.

In the foreground is a woman, behind her a man, painted in loose, violent brushstrokes. One sees a predilection for large, pure color surfaces that do not necessarily follow the figures, and an orgy of color in red, blue and yellow, all traits that were characteristic of Abrahamsson in this period. The story in the picture is present, but unclear. We as viewers must construct or complete it ourselves, but this is probably another seduction scene, a theme that she dealt with quite a bit during this period. For Anette Abrahamsson, as for the entire generation, it was a brief flirtation with the directly internationally influenced style. She began to seek other paths. Initially towards a more complex painting, with greater emphasis placed on purely painterly qualities, more specifically experiments with the possibilities of oil paint to create light and a rich arsenal of nuances.

A lo lejos de la noche. 1983
200,5 x 145 cm
Bought: 9. may 1985
Inventory no: 540



A lo lejos de la noche. 1983
200,5 x 145 cm
Bought 9. may 1985
Inventory no: 540