



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.

1984-2024 Horsens Art Museum's 40th Anniversary

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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 x665 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



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.

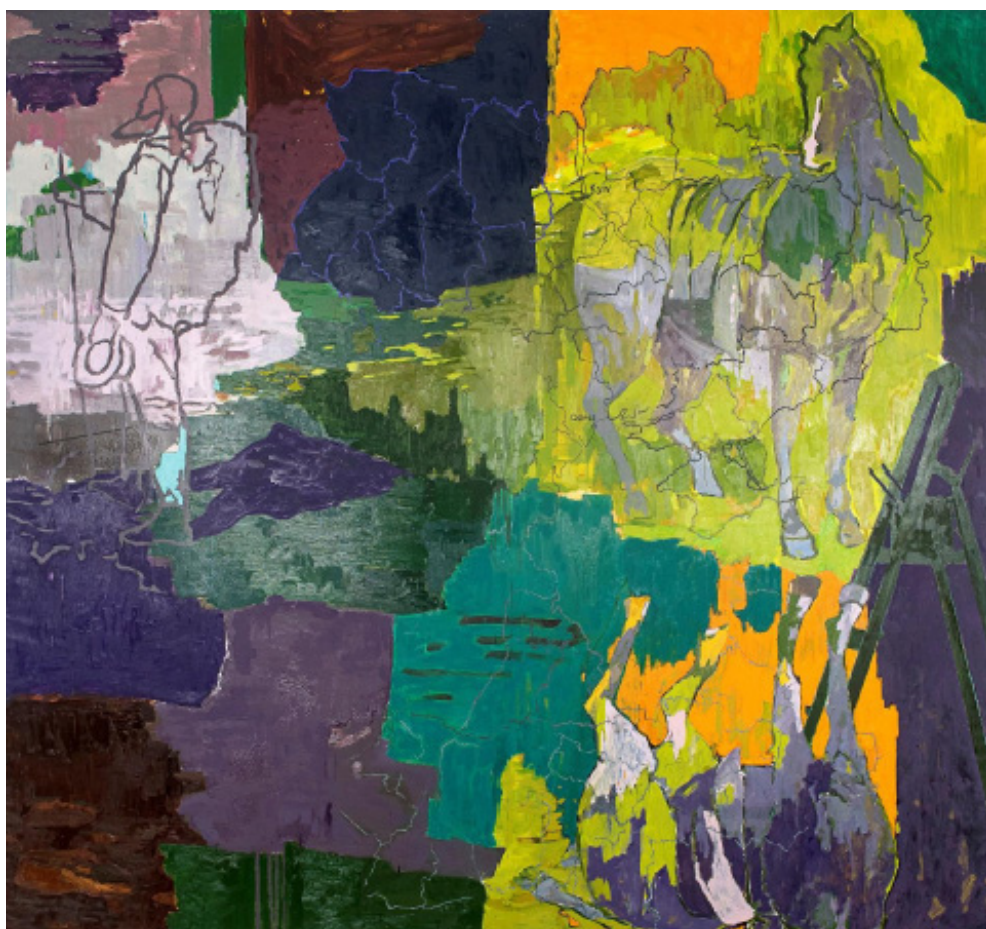
A ladder, or actually only the shadow of the ladder, is included in the painting as a symbol of rising up and viewing things from above. The entire painting contains many fragments, symbols and historical references, while at the same time, as a painting, it has enormous power and composition that lies 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, A good day to die II (En god dag at dø II), 1984

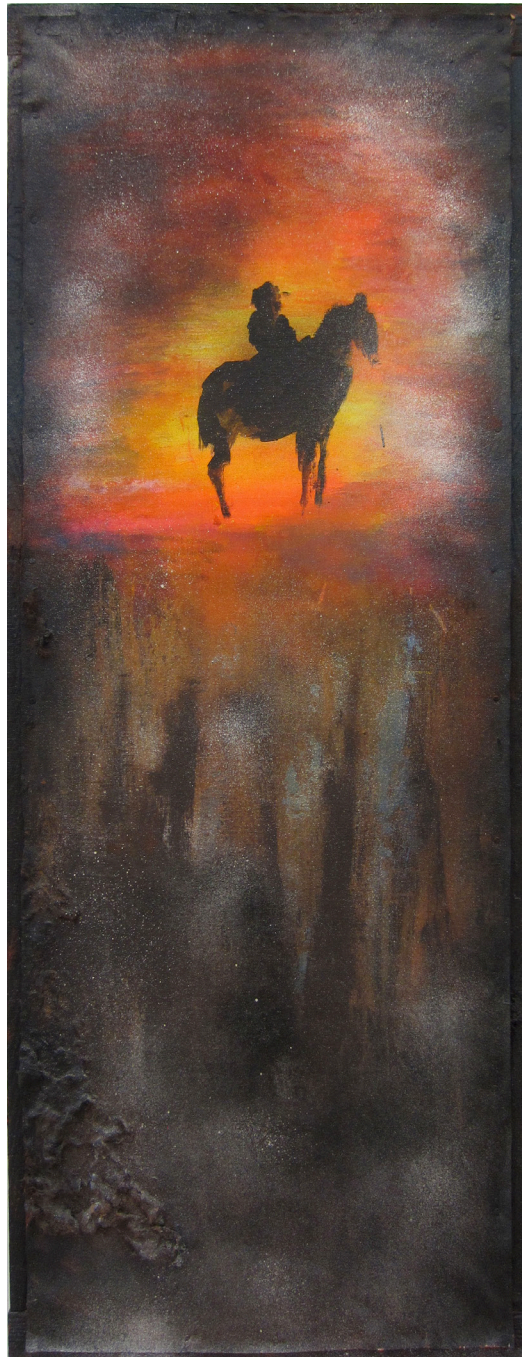
The very first work that Horsens Art Museum incorporated into the museum's collection in connection with the establishment of Horsens Art Museum in Caroline Amalie Lunden was Nina Sten-Knudsen's painting A Good Day to Die II from 1984. The painting shows Nina Sten-Knudsen's fascination with the mythological and the primitive, which was a recurring element in her paintings with motifs such as horses, wolves, red deer and eagles. These mythical and partly primitive paintings almost took on the character of cave paintings. Nina Sten-Knudsen's works from this period have a simple and strongly captivating visual expression, which 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.

En god dag at dø II, 1984

128 x 48,2 cm.

Bought 9th. november 1984

Inventory no: 469



Dorte Dahlin, Fruit merchant, from the serie fatal system(Frugthandler. Fra serien Fatalsystem I-VI,)1984

Throughout her career, Dorte Dahlin has explored a dynamic and punctuated style that later developed in a more spatially exploratory direction.

During a scholarship stay in Hamburg in 1985, Dorte Dahlin became fascinated by Chinese painting. 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, where the first work was acquired in 1984.

Dorte Dahlin (b.1955) attended the Academy of Fine Arts in 1978-1984, 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.

Dorte Dahlin, Portrait of an old friend. From the series Fatalsystem I-IV, 1984

Dorte Dahlin, An afternoon on Møn. From the series Fatalsystem I-IV, 1984

Dorte Dahlin, Self-portrait. From the series Fatalsystem I-IV, 1984

Dorte Dahlin, Still life. From the series Fatalsystem I-IV, 1984

Dorte Dahlin, Rebekkavej. From the series Fatalsystem I-IV, 1984



Stilleben, Fra serien Fatalsystem I-Vi, 1984

51,2 x 59,3 cm

Gift from Horsens Sparekasse 17th november 1984

Inventory no: 471

Michael Kvium, *God's Cunning (Guds Krigslist)*, 1991

In the monumental work *Guds Krigslist* ('God's Cunning'), ten naked, primitive and bald female creatures are seen wandering in a group. They are depicted in an almost animalistic manner and appear anything but idealized with their grotesque bodies. On their shoulders they carry their offspring – infants – who all carry silver platters with fruit on their heads. The bright colours of the fruits stand in sharp contrast to the otherwise dark and gloomy picture.

In *Guds Krigslist* ('God's Cunning') we find ourselves in an indefinable and dreamy universe, which associates with a dark underworld, or hell. The cropping of the painting and its bird's eye view promote this feeling, as we as viewers look down at the scenery that unfolds. On the floor, the women step on the skulls that lie scattered in the picture space. They balance and go from skull to skull without touching the ground. Considering the title 'God's Cunning', it is obvious to see the women as people on the run – from death. They fight for survival for themselves and their children.

The painting uses *Vanitas* symbols in the form of fruit and skulls – a representation that is associated with the transience of life. The work's gray-mottled, unclear expression adds a form of realism. Experiments are made with the optically deceptive technique *trompe l'oeil*, which creates the illusion that the painting is real. The work's decorative painted frame consists of what looks like black brain matter or intertwined organs, which helps to emphasize the body and death as a motif and theme.

Michael Kvium is known for his experimental and provocative approach in the form of transcendent content. This contrasts with the use of an art historical tradition, rooted in 17th-century painting.

Guds Krigslist, 1991

275 x 400 cm

Bought 12/6-2003 with support from sponsors

Inventory no: 1096



Wainer Vaccari, *Il mistero del quatro*, 1998

Wainer Vaccari (b.1949) is an Italian visual artist. He was on display at Horsens Kunstmuseum in 1994 with the exhibition Wainer Vaccari 1983-1994. The exhibition then continued to Kunsthalle Wilhelmshave, Kunsthal Rotterdam and Museum vor moderne Kunst in Ostend. Wainer Vaccari became known through pictures where grotesque figures populate a strange and captivating dream world. An enigmatic eroticism runs through his pictures, and his surrealist panels revolve around doppelgangers and reflections. His works from recent years complete this movement towards the outside world. Wainer Vaccari is very aware of the manipulative possibilities in our digitalized world, which is a consequence of the endless stimulation of our visual senses. In the Horsens Kunstmuseum's collection it is possible to experience the painting 'Il mistero del quatro' from 1998.

Il mistero del quatro. 1998

200 x 240 cm

Gift from Inge og Asker Larsens Fond til støtte af almennyttige formål 26th. may 1998

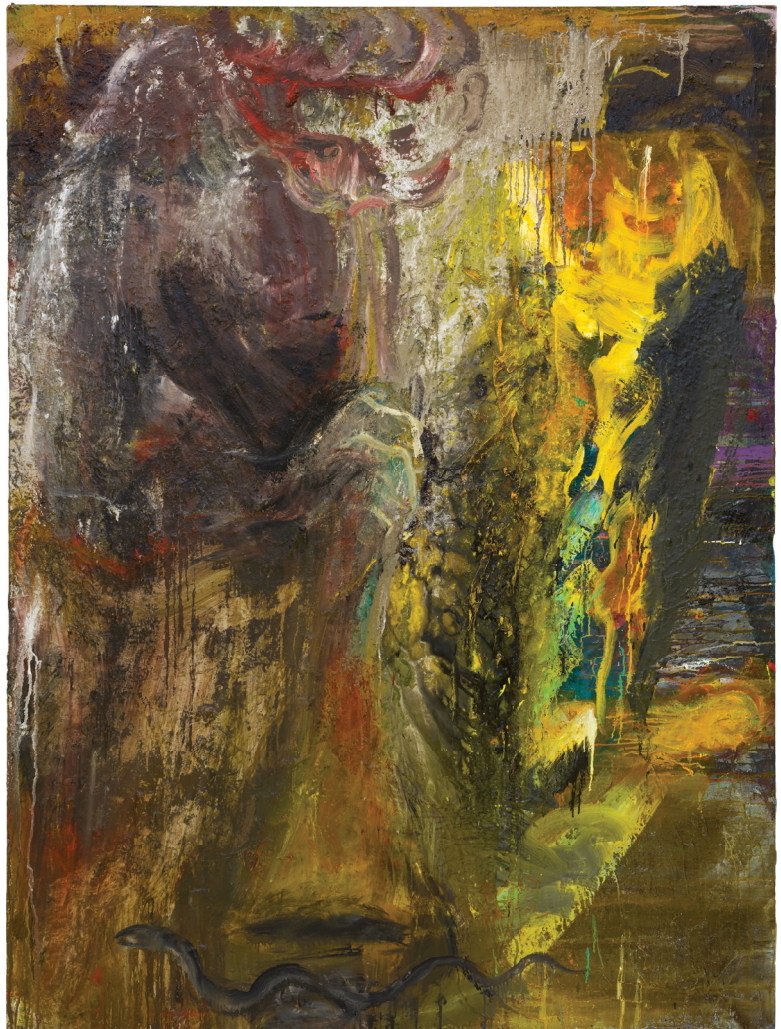
Inventory no: 937



Lars Nørgård, Schlager, 1984

A visit to Lars Nørgård's studio in Hjørringgade in 1984 resulted in the painting Schlager, which had just been painted, becoming the artist's first acquisition for Horsens Art Museum. The choice of materials is very typical of 1980s art at that time, i.e. plastic binder, industrial acrylic paint, Dyrups Hit, oil, varnish as a binder, siccativ to make the somewhat mixed substance dry, and aluminum paint on unbleached canvas pounded onto a frame of battens. The painting shows a figure that may resemble a fakir with horns, playing for a snake that perhaps most resembles an eel. Schlager is stylistically similar to Værkstedet Værst's experimental mud paintings, where cheap and, for painting, foreign materials were used in the works. Painting had not yet been declared dead in Denmark at this time, so the artists, and especially Lars Nørgård, took painting to the limit of what the canvas could carry in an almost literal sense with all the materials he filled it with. 'The aesthetics of ugliness' was one of the key words of this period, and the work Schlager with its many layers of paint, primarily in dark colors, is clearly in that direction. Visual art should be ugly.

Schlager. 1984
200 x 150,7 cm
Bought 6. december 1984
Inventory no: 490



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