

# New acquisitions in Horsens Art Museum's collection

On November 17th 2024, Horsens Art Museum celebrates its 40th anniversary. The museum celebrates this throughout the year by extra focus on the museum's large collection of experimental contemporary art. With the exhibition *New Acquisitions*, the museum take a closer look at the works that have become part of Horsens Art Museum's collection in the period 2022-2023.

The exhibition presents works by the artists: Dorte Dahlin, Mogens Møller, Erik A. Frandsen, Cathrine Raben Davidsen, Ragnhild May, PhoebeNewYork, Bjørn Nørgaard, Arvida Byström, Frederik Næblerød, Nina Nowak, Nanna Abell, Gudrun Hasle, Lars Nørgård, Kehnet Nielsen, Anne Marie Ploug, Rune Bosse, Silas Inoue, Nick Theobald, Kirsten Justesen, Nina Saunders, Martin Erik Andersen, Adam Christensen and Troels Wörsel.

## PhoebeNewYork (b.1973)

The American Street Art artist PhoebeNewYork created the *My Paper World* exhibition at Horsens Art Museum in 2021. In this connection, the museum acquired a number of works, and in 2022 the exhibited works became ta part of the collection. The works are all created on and with paper and are based on Libby Schoettle's alter ego *PhoebeNewYork*, with whom the artist has worked for the past 25 years as an artistic starting point. Phoebe dares to say all the things that Libby doesn't and Phoebe often has a sharp tongue that humorously comments on the surrounding world and its many paradoxes.



## Rune Bosse (b.1987)

Rune Bosse's work *Leaning Oak's* from 2021 is a two-part work. Three trees planted on Oremandsgaard Estate near Præstø, and a drawing of the trees that 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 the structures, patterns and properties of nature in a careful pursuit to understand how everything works and grows. His studies of trees, roots, plants, withered leaves, etc. constitutes an attempt to understand ourselves from a perspective that has the short temporality of man in mind.



## Silas Inoue (b.1981)

Silas Inoue work is characterized by contrasts and ambiguities, both when it comes to proportions and when it comes to the choice of materials and themes. In his work with oversized sculptures as well as detailed drawings and living microcosms, he often combines the traditional with the more unconventional; classic materials such as paper, wood and bronze meet plastic, sugar, frying oil, molds and other living organisms in a multifaceted universe that is characterized by an approach to nature and technology that is charged with humor and immediacy. A style the artist himself describes as quasi-Asian, with reference to his half-Eastern, half-Western cultural origins. The work, *Deep Fry* from 2023 was acquired in connection with Silas Inoue's solo exhibition *Lower Lifeforms* in 2023.



## Frederik Næblerød (b.1988)

Frederik Næblerød creates his works on the basis of an observation of the world and all the different nuances that it is full of, from small ironic comments to the very big things of life. In the large two-part painting *Currency Valuta*, a large black creeper is the main element. Around the canvas are euro coins, which are stuck to the work with the help of the thick layers of enamel paint. The coins artists randomly dropped out of his pockets in the process of creation and immediately decided that they (of course) should be an essential part of the work and also its title. It is felt that the artist has used his whole body and especially his hands directly on the canvas work with expressive painting.

From a societal perspective, the work speaks directly to the great crisis that the world economy is going through these years.

Frederik Næblerød's ceramic work *Buste* from 2022 is also part of the exhibition. Both works could be experienced at Frederik Næblerød's solo exhibition *Time to move* at Horsens Art Museum in 2022.



## **Bjørn Nørgaard (b.1947)**

At Horsens Art Museum, Bjørn Nørgaard's art occupies a central place, both with sculptures outside and inside. Bjørn Nørgaard is therefore a significant part of the museum's collection and contains works dating back to the 1960s and up to the present day.

The work *Zodiacs* from 2017 consists of 12 Chinese animal signs from the Chinese astrological system: the Rat, the Ox, the Tiger, the Rabbit, the Dragon, the Snake, the Horse, the Sheep, the Monkey, the Rooster, the Dog and the Pig. The sculptures are presented in a ring. The twelve animal signs are said to be of Buddhist origin. In Chinese thought and tradition, we often see Confucius, Laozi and Buddhism in various combinations, thought into everyday life. Today, the Chinese animal signs are an essential part of Chinese culture and the belief that each animal has a protective effect is cultivated to that extent in China.



### **Kirsten Justesen (b.1943)**

Kirsten Justesen's three sculptures *Ice dress #1, #2, #3* mimics the body. A starting point that goes all the way back to the late 1960s. *Pussy Power* from 1970 is an early example of how the artist used his own body to create art.

Ice is a material Kirsten Justesen has worked with in a series of works called *Meltingtime*. *Ice dress (#1-3)* is an example for sheaths for the body.



### **Erik A. Frandsen (b.1957)**

*The light out there – it's electric* from 1986 is a large drawing framed in a strong frame covered with lead. The drawing is one of a total of ten erotic compositions that were created for the exhibition *Lyset derude – it's electric* at Himmerlands Kunstmuseum in the same year. In addition to these drawings, the exhibition consisted of eight so-called glass wool pictures, one of which is in the Horsens Art Museum collection.

The drawings were placed on the floor between the eight equally erotic glass wool pictures. In both drawings and glass wool pictures, the motif was more of a pretext for working with visual artistic challenges.

The title of the work and the exhibition references the war in Afghanistan, where the Taliban fighters talked about: that the light out there – it's electric, when there was enemy activity on the horizon.



### **Nick Theobald (b.1986)**

Horsens Art Museum's collection of Nick Theobald was significantly expanded in connection with the exhibition *Last Light Nick Theobald and Emil Westman Hertz*.

At first glance, Nick Theobald's works seem light and almost poetic, but on a closer reading of the works, it becomes clear that this is an artistic and aesthetic struggle that is at arm's length with the surrounding world and the way in which we humans consume it.



### **Nanna Abell (b.1985)**

In 2022, Horsens Art Museum acquired Nanna Abell's sculpture *Woozy hoops* from 2021.

The work consists of a cardboard tube, a ceramic jar, a stand for a basketball net and a large metal ring. In other words, a series of readymades that, without natural context, create a surprising and contradictory installation that changes our basic perception of the objects and the spatial logic we expect from them.

**Cathrine Raben Davidsen (f.1972)**

In the painting *As above, so below* from 2022, we see a new side of Cathrine Raben Davidsen's artistic work. *As above, so below* contrasts with most of the artist's previous works in that no figures are seen. Instead, the landscape is in focus. The landscape in this painting is based on a photograph that the artist took in Blekinge in Sweden.

But even though the painting depicts a truly experienced landscape, the painting is not a depiction of the concrete landscape. The landscape balances on the threshold between a dreamy adventure and a dystopian future prediction.



**Ragnhild May (b.1988)**

In the sculptures *Stems I and Stems II* from 2021 work Ragnhild May with the meaning and thematization of the body. In the current works, it is the clumsy and awkward body that is exemplified as the iconic stillet shoe, here set on stems. The shoes are experienced in a form of movement, at the same time as they are frozen in their form as casts in bronze.



### **Nina Nowak (b.1984)**

Nina Nowak's practice is research-based and material-focused. The installation as a set-up for various processes of material transformation, as well as a functional object as an extension of the human body, are recurring themes in her work. This is also central to the work *And now! Up in the Air* from 2021, where the large bag is inflated via humans interaction.

*In Folded and hung up to dry*, from 2018 the material transformation has stopped. The liquid that has been in the tub has been partly absorbed by the wooden structure and partly dried out.



### **Arvida Byström (b.1991)**

Swedish Arvida Byström's work is rooted in the Internet and its social, aesthetic and commercial implications. She works with photography, performance, video and instagram. She is concerned with artificial intelligence and the way we produce body, gender and identity.

The work *Pieta* originates from the series *Dolls House*, where she interacts in various ways with an AI sex doll.





## Gudrun Hasle (b.1979)

WITH NOTHING BUT SUFFERING BEHIND  
I SPECULATE  
IF I COULD LOOK AT THEIR PAIN  
IF IT WOULDN'T BE BETTER TO END IT ALL  
IF IT WOULDN'T BE LOVE

In *BAG MINE LÅKED ØJNE* from 2023, Gudrun Hasle uses herself, her family and her body. The work *BAG MINE LÅKED ØJNE* depicts an apocalyptic landscape with destroyed trees, fire and water everywhere. On the left side stands a mother figure with a child in her arms, while on the right side lies a figure who appears to be dead. At the bottom of the work is an embroidered piece of text. The eight-metre long textile work *BAG MINE LÅKED ØJNE* 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 *BAG MINE LÅKED ØJNE* from 2023, Gudrun Hasle includes a completely new and highly relevant discussion about the climate crisis, climate anxiety and the fear of what our world will look like in the future.



## Anne Marie Ploug (b.1966)

In connection with a stay in Rome, Anne Marie Ploug studied the classic Italian painter Caravaggio (1578-1610). Caravaggio helped to revolutionize the art of painting around the 17th century through his technical use of light and shadow, also called chiaroscuro. His paintings appear dramatic with figures in a sharp division of light on a dark. It was his depictions of plants in particular that Anne Marie Ploug was interested in and chose to use this inspiration for works that worked with different shades of black and white with plants as a motif.



### **Kehnet Nielsen (b.1947)**

*Iconoclastic Epiphany* from 2022 by Kehnet Nielsen draws on references to the title iconoclasm, which is the deliberate destruction or desecration of important symbolic images and icons. Whereas the word epiphany means revelation, a visible emergence and manifestation. The two words point to the painting's complexity, with art historical references to Gustav Courbet's (1819-1877) painting *Bonjour, Monsieur Courbet* from 1854 and the horse, which is a motif from the French painter Nicolas Poussin (1594-1665). The symbolism of the work therefore goes far back in history. Behind the art historical references is part of a map of Ukraine, as an underlying reminder of the painting's current contemporaries. In the painting, the shadow of a ladder is seen, which is a symbol of rising up and looking at things from above.



### **Martin Erik Andersen (b.1954)**

Martin Erik Andersen 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. Carpets have often been a basic material in Martin Erik Andersen's practice, which is also the case with the work *Everything is Light. Peaceful, peaceful peace* from 2022.

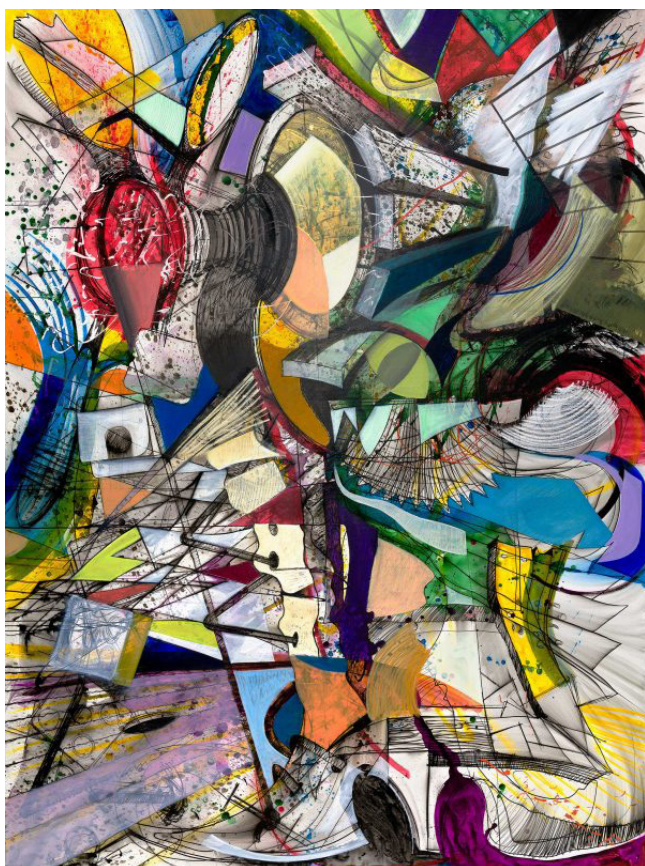
For a number of years, he worked with a lot of silver in whole areas of the back of the carpets with the aim of creating a concrete space and a transition between the carpets' ornamentation and the Western tradition of iconoclasm. In the current work, Martin Erik Andersen goes a step further by working with both the surface of the original carpet, the silver painting and the layers in between.



## Adam Christensen (.1979)

Adam Christensen's artistic work is avantgarde, magical and flighty but at the same time thoughtful, rooted, sensitive and deep. In Adam Christensen's practice, we are introduced to some of life's major themes such as heartache, melancholy and loneliness, while everyday trivialities are also touched upon.

In Adam Christensen's universe, reality and fiction merge when he invites audience inside the world of emotions, where concepts like "right" and "wrong" do not exist at all in a showdown with society's limited outlook and boring conventions. He works cross-aesthetically and creates large textile works that present the viewer with new ways of working with textiles in a distinctive way. This is also experienced in the large self-portrait *Freakin You (Self portrait as Katie Shannon)* from 2022.



## Lars Nørgård (b.1956)

Lars Nørgård has been one of the cornerstones of Horsens Art Museum's collections since 1984. The two latest works in the museum's collection *Beauty Boxer* from 2021 and *5 Balls* from 2022 are an expression of Lars Nørgård's current work with purely visual artistic issues. The highly figurative elements that are periodically seen in his paintings are found in these years only in his drawings. Slightly unconventionally, the work *5 Balls* is based on a drawing with the same title.

### **Troels Wörsel (1950-2018)**

In Troel's Wörsel oeuvre, it has always been painting as a painting that has been the center, regardless of how the main trends in art have otherwise moved.

Troels Wörsel's paintings are an ongoing reflective study of the possibilities and challenges of the medium, and very often in dialogue with different parts of the history of art and with earlier phases in his own painting. The painting is first and foremost a painting, and not a representation of reality. The work, *Venzia #7* was created by Troels Wörsel as a contribution to his presentation at the Venice Biennale in 2007.



### **Nina Saunders (b.1958)**

In the series *Katy's Convoy*, Nina Saunders invites the viewer into a world of upholstered deformed furniture and stuffed animals. A few of the exhibited works date from 2009 created for the exhibition *Katy's Convoy*: "Every little thing that is in that convoy is actually very current. Here I think of the various disasters on innocent people who are caught up in some terrible war" said Nina Saunders at the time. A theme that proves to be relevant again in 2023.

In *Katy's Convoy*, the assembled furniture and stuffed animals are almost united in a living character. The character appears moving and life-like and moves between the touching, the morbid, the childlike narrative and the old-fashioned moodiness. These are works that invite the viewer to reflect on the fragility and complexity of life.



### **Dorte Dahlin (b.1955) & Mogens Møller (1934-2021)**

Dorte Dahlin (b. 1955) became one of the central artists in the breakthrough of the Wild Painting in Denmark, where she participated in the generational exhibition *Kniven på hovedet* in 1982. The work *Hermes* from 1990 was created in close collaboration with sculptor Mogens Møller (1934-2021).

The work consists of a painting and a sculpture which together form a unit. The work examines the relationship between presence and absence, illusion and reality. Since the work is almost non-figurative, it opens up other spaces of reality. The work was created with inspiration from a trip to Greece that Dorte Dahlin and Mogens Møller took in 1988. Here they experienced the remains from the ancient world. In antiquity, art was used to approach the gods, and this happened precisely through absence and presence as complements to each other. The title of the work, *Hermes*, also refers to the Greek god Hermes, who was the god of trade, merchant and the twenty. The work is presented on this display together with Dorte Dahlin's work *Walking on the Wild side* from 1988.

