



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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Christian Lemmerz, Fettbaby, 1985

“At Horsens Art Museum, “Fettbaby” stands in a glass case, because otherwise you couldn’t be near it because of the stench. And just as it attracted me then, it also attracts the attention of the audience. The baby’s human dimension is clear, but the head is overgrown and the arms and legs are very short, just as the body is shapeless. It is far from a pretty baby and that is exactly what it is about: Newborn babies are basically ugly, but when they are your own, we perceive them as pure revelations of beauty. But then Christian Lemmerz has created an ugly and slimy baby as a comment on the fact that they look like that, even though we can only see it when we are presented with other people’s children.

It is not great social criticism, but it is a small, funny insight into reality and typical of the 1980s ironic distance from everything. The irony was clear in the art, while the social criticism was more implicit.” - Said museum director Claus Hagedorn-Olsen to Kristelig Dagblad in 2015 in connection with an interview under the headline: Social criticism with a twinkle in the eye.

Today, Fettbaby is considered one of Christian Lemmerz’s early masterpieces. The approximately one-meter-tall baby is made with a core of plaster and wood covered with margarine. According to Christian Lemmerz’s own material encyclopedia *Das Zeug* from 1986, fat is a building material and “you get fat, babies are mostly fat.” Christian Lemmerz had decided in his encyclopedia that well-nourished babies are fat, and that obesity is an attribute of babies. In this way, material and content correspond to each other. Fettbaby is also a tribute to the German artist Joseph Beuys (1921-1986), as a great artistic role model. The material of the sculpture refers directly to Joseph Beuys’ mythologizing and highly symbolic use of fat, from which Christian Lemmerz, however, takes an ironic distance with his Fettbaby. At Horsens Art Museum, Fettbaby is presented in a display case in which the work has been preserved since 1987. When the work was first presented at an exhibition in Copenhagen, the sculpture was simply placed on the floor.

Fettbaby stands today as a symbol of where Christian Lemmerz’s artistic practice originates from and points to the great diversity that lies within the artist’s universe, in terms of materials as well as themes.

Fettbaby. 1985

111,0 x 84,5 x 55,0 cm

Bought: 7th. february 1986

Inventory no: 569



Fettbaby. 1985
111,0 x 84,5 x 55,0 cm
Bought: 7th. february 1986
Inventory no: 569

Signe Guttormsen, Matskive (20), 2001

Signe Guttormsen (b. 1964) has managed to resume painting and change our perception of it. In her earlier works, she 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 does use 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 very 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 approaches 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 "Matskive" she works with four running directions for the paint, and large parts of the aluminum plate are allowed to remain without paint, 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. It is clear from the works that Signe Guttormsen works hard to find exactly the right nuances, which she puts together with sure understanding.

"Matskive (20)", 2001

70,5 x 120 cm

Bought 2001

Inventory no: 1034



"Matskive (20)", 2001
70,5 x 120 cm
Bought 2001
Inventory no: 1034

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



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 Billgren 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



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



**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 Genslen, 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

