



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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Ib Braase, Plankeværket (over digt af Miguel Angel Sevilla), 2015

Ib Braase's monumental sculpture 'Plankeværket' can be described as one of the artist's main works. It contains elements of both painting, sculpture and poetry. The work has a clear surface created by a series of horizontal boards, but also functions to a large extent spatially as an installation. A plank fence usually has a blocking function, which is to delimit certain areas and block the entry and view of others. However, Ib Braase's plank fence does not delimit a particular area, as one can physically move around the work. The planks are also not completely tight, and thus the viewer can look through the cracks. This makes the work open and inclusive and involves the space around the work to a large extent.

A series of sentences have been painted on the planks, all of which refer to a poem by the Argentine poet Miguel Angel Sevilla, whom Ib Braase came into contact with in the late 70s. Sevilla's poetry is often about death, the living human being and transience – these are major existential themes that are addressed and treated. Here the poem is transformed into earthy materials such as wood, marble, iron and cement. In this way, the work functions in a field of tension between the heavy earthy and the airy lyrical expression. An underlying geometric structure is clearly marked. A triangle is created by the diagonal plank, which rests on the top of the plank fence and is held firmly against the horizontal part of the plank fence by a blob of heavy concrete. The idea of the sculpture's inner geometric skeleton probably comes from Ib Braase's time at the Danish Academy of Fine Arts, where he attended lectures by Aksel Jørgensen, who specifically emphasized the feeling for the geometric basis of the composition. The plank fence is also an example of how the processed stone once again takes a prominent place in Braase's production, and there are clear references to the stonemason's work of carving text into tombstones, as well as a reference to his father's stonemasonry. He does not abandon his status as a sculptor, but the modeled elements often lie in the details of the large compositions.

Plankeværket (over digt af Miguel Angel Sevilla). 1981-82

268,1 x 413,4 x 214,0 cm

Gift from Ny Carlsbergfondet may 20th.2015

inventory no: 1342



Elmgreen og Dragset, *Powerless Structures. (No Sneakers/ Night Club)*, 2001

Since 1995, the artist couple Michael Elmgreen and Ingar Dragset have created a series of works in the series “Powerless Structures”, which explore the structures of power and powerlessness.

This work is no. 137 in the series, which can be seen in relation to specific social and political power structures. It is created in everyday materials such as shoes, aluminum and PVC, and is composed of two parts: a pile of rubber shoes (in English sneakers) and a closed metal door with a sign saying No Sneakers. The door leads into a nightclub of the kind that wants to sort its audience before letting them through the doors to the glories. But in the work, the footwear is left in a disorderly pile in front of the streamlined cold metal door.

Powerless Structures Fig. 137. (no Sneakers/Night Club), 2001

217,5 x 135 cm

Bought the 16 november 2001

Inventory no: 1071



Tina Maria Nielsen, A streetcar named Desire, 2002

The Danish sculptor Tina Maria Nielsen (b. 1964) works with both sculpture and installation. Particularly in her work with sculpture, where she makes casts of the outside world, she investigates the relationship between memory and material. Here she translates objects from their original materials to, for example, wax, plaster, bronze, and thereby removes the objects from their original context and daily use function. The process of casting everyday objects makes the temporary, and sometimes fragile, objects more distinctive and places them in a different and more robust temporality.

Although she finds her inspiration in close reality, Tina Maria Nielsen's works often contain elements of an abstract idiom and in this way play with the viewer's understanding of the object.

Tina Maria Nielsen is a graduate of the Royal Danish Academy and has created public decorations for, among others, the Danish Army Officers' School, Aarhus University and Frederiksberg Palace

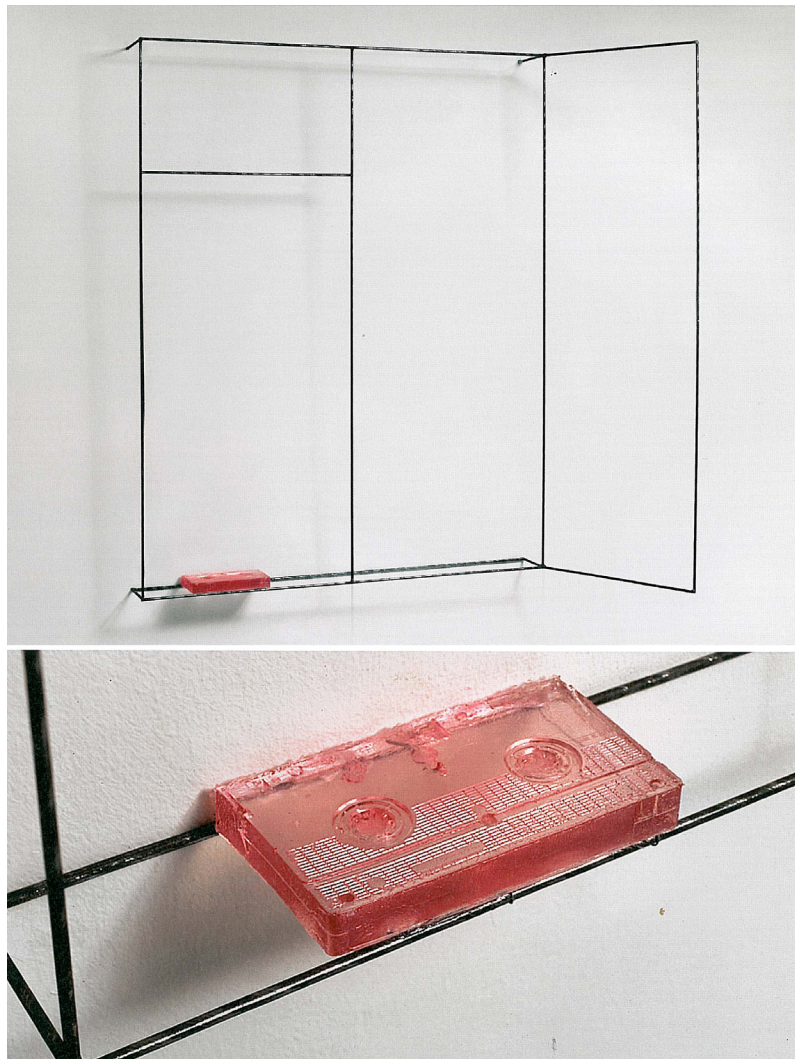
A streetcar named Desire, 2002

125 x 57 x 119 cm

Gift by Statens Kunstfond

the 11th januar 2010

Inventory no: 1193



Augusta Atla, Golden strings, 2007

Horsens Art Museum's first encounter with Augusta Atla (b. 1979) took place at a gallery in Copenhagen, where she performed an intense performance in connection with a group exhibition. Both it and the exhibited works aroused the museum's interest.

The result was initially an acquisition of 4 photographic prints, *The Survival Notes*, #1# 04 from 2006.

The following year, in 2007, Augusta Atla was awarded the Horsens Art Museum's Friends Artist Award, and on that occasion created the very poetic exhibition *The Measurement of One Falling Body*.

The exhibition was very personal as the objects in the room all related to her and her body in one way or another. There were sheets of text, various vessels with liquids, slender trapezes hanging from the ceiling with light clothes on them. On one of the walls were hung brass instruments with strings, each of which has the same measurements as parts of the artist's body. The tones of the strings therefore differ depending on which part of the body they refer to. The work, *The Golden Strings*, was donated by the Friends of Horsens Art Museum to the museum's collection the same year.

Augusta Atla

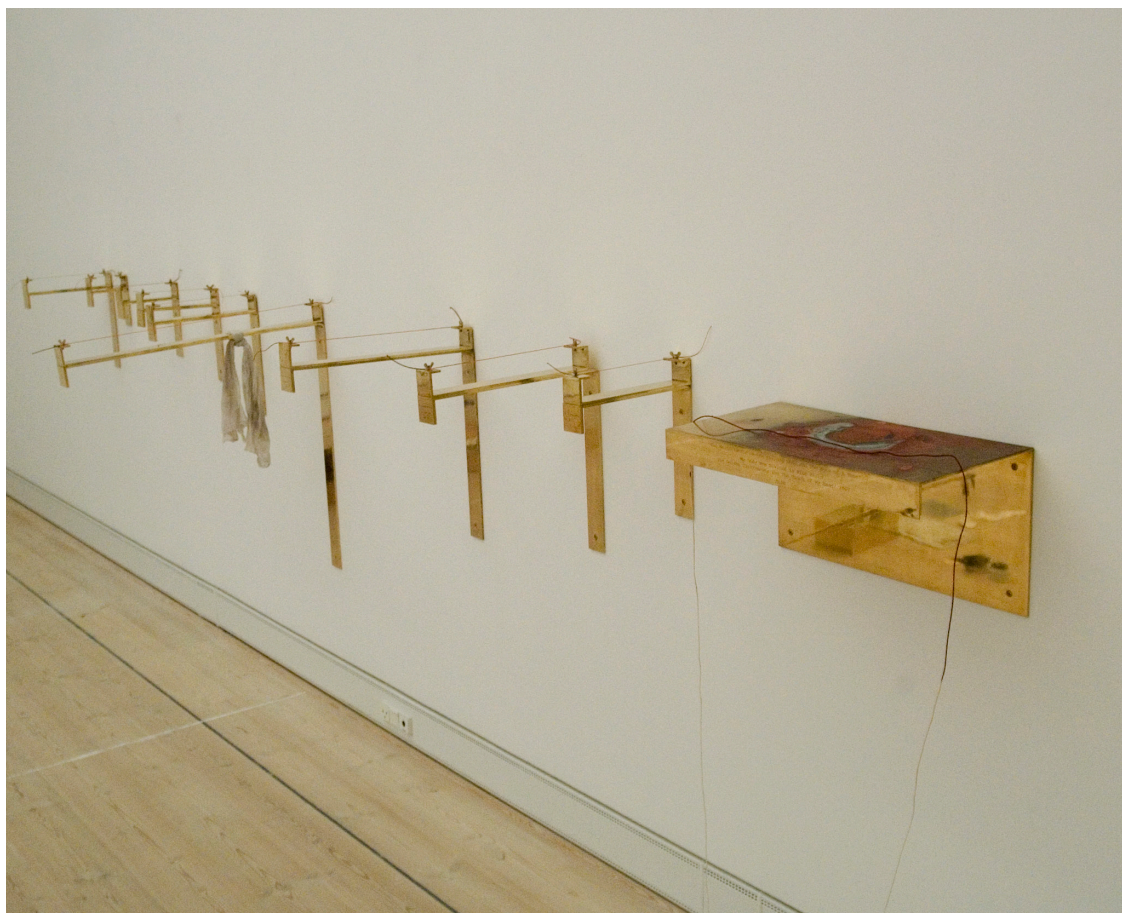
1979

The Golden Strings. 2007

Gift by Horsens Art Museums Friends 19th June 2007

Inventory no:

1151



Benedikte Bjerre, Starry Night, 2023

Horsens Art Museum first became acquainted with Benedikte Bjerre back in 2015, when Horsens Art Museum curated the exhibition series STAY and STAY II at Horsens' former State Prison. For the two STAY exhibitions, the museum collaborated with the Royal Danish Academy of Fine Arts' School of Sculpture, and Benedikte Bjerre participated in the exhibition in 2015.

In Benedikte Bjerre's artistic work, she works with recognizable everyday objects as a starting point, whether they are washing machines, inflatable chickens/penguins, coffee machines or, as in the case of *Starry Night*, rye bread slices. She displaces everyday objects and points to absurdities in society's economic systems. Her work is rooted in a minimal approach to the concept of sculpture, where she insists on the sober observation of art. As much as her works point to the symbolic value of the objects that inhabit most people's modern lives, the works are also an expression of a concrete attitude and processing of materials.

Benedikte Bjerre

1987

Starry Night. 2023

Gift from Ny Carlsbergfondet the 6th of march 2024

Inventory nor: 1773

