



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.

Johannes A. Jørgensen, China(Kina), no 2, 1949

Johannes A. Jørgensen (1909-2001) lived most of his life in Horsens. During his long career as an artist, he has developed his own unique form of expression, which cannot be summed up under one specific term, but is rather a synthesis of the experiments with motifs and methods he began in the late 1940s.

Kina. No 2. 1949

Gift from 1994 from Robert Jensen

Inventory no: 809



Verner Sørensen, Landscape(Landskab), 1953

Verner Sørensen (1921-1988) was a relatively unknown artist in his own time but attended the Royal Academy of Fine Arts in Copenhagen with the artist Svend Wiig Hansen. Verner Sørensen was born in Horsens and after his time at the Academy of Fine Arts he returned to the city.

Landskab. 1953

Gift 1988-05-26 by Frantz Pedersens Kunsthandel

Inventory no: 637



Maar Julius Lange, untitled, 1950

During the Second World War, there was a group of people in Horsens who were in various ways interested in contemporary abstract art. One of them was Maar Julius Lange (1897-1979). He became part of an association in Horsens, the “Studiekredsen for abstrakt Maleri i Horsens” which was founded in 1945. Their initial goal was to get away from naturalistic painting. The study circle exhibited in 1946 and then ceased to exist, but despite its short existence it was of decisive importance for Lange’s artistic development. He was then a member of the “Studiekredsen for eksperimentalt Maleri”, which was founded in 1947 and continued the trend away from naturalism.

Maar Julius Lange’s painting was completely up to date with the times. He naturally exhibited at the artists’ association Spiralen, together with the later somewhat better known Asger Jorn. In terms of expression, Lange could have become part of the Cobra movement, but as a person he was not equipped with the qualities that were needed to draw attention to himself, so to speak, and withdrew to Horsens, where only very few people were allowed to follow his artistic development. He worked on an exploration of the spontaneous and irrational at the same time as the structured in the works, which from the late 40s until his death were populated by symbols, signs, figures, birds, fish, insects, ships as well as musical notes and lines.

Despite the great qualities of the works, he only managed to participate in a few exhibitions, as he chose to withdraw from exhibition life early in his career. The museum had known about the existence of Maar Julius Lange since 1984, but only in the late 1990s did it succeed in getting in touch with Maar Julius Lange’s daughter, and in that way opened up his universe. In 1999, the museum presented a major exhibition of his works. This was the beginning of the museum beginning to build a collection of his works, so that we can now present his development from the first abstract works to his latest works.

Uden titel. 1950

47,2 x 66,8 cm

Gift from Horsens Art Museums friends

The 17th. november 2012

Inventory no: 1253



Søren Andersen, Shadow day at Klint(Skyet dag ved klint), 2010

Søren Andersen (1926-2018) made his artistic debut at the Artists' Easter Exhibition in 1953, and on the occasion of his 50th anniversary, the museum showed a selection of Søren Andersen's works over the years.

Søren Andersen is one of the few artists who has faithfully and consistently stuck to landscape painting. Apart from simple figure paintings and a brief period of experiments with abstract painting, the landscape has been the recurring theme in Søren Andersen's pictorial universe.

Skyet dag ved klint, 2010

Oil on canvas

Inventory no: 1197



Kai E. Christiansen, In love (Forelskelse), 1950

Kai E. Christiansen (1910-1975) was a painter and graphic artist, born in Horsens. As a younger artist he painted, among other things, landscape scenes from Haldrup near Horsens and later in Klitmøller in Thy. In the 1960s he simplified his style, and his artistic practice centered more around abstract painting where he incorporated strong, bright colors. Kai. E. Christiansen was originally trained as a machinist and he therefore worked as a self-taught artist.

Forelskelse. 1950

Oil on canvas

Gift 2000-04-28 from Else and Knud Bjørn Knudsen

Inventory no: 1004

Bent Riis, Fra serien Mad, 1984

Bent Riis' (b.1954) photographs are often constructed as small collages, where the photographer himself has created his motif from the available material. It can be cucumbers planted in the snow, scrapbooks and candy wrappers arranged on a sandy bottom or slices of red salami hung from a tree. In other cases, Bent Riis has photographed himself in various poses and then – 25 years later – pasted labels, magazines and other finds from the street on top of the photograph. The body and the objects tell their own stories, and the stories intertwine. Bent Riis' personal story begins in Horsens, where he was born and raised and still lives. He grew up between two extremes, where his mother was an ardent member of Jehovah's Witnesses, while his father lived a somewhat less regular life. Bent Riis's great role model was his older brother Poul, who ran a gallery in Horsens for many years.

Artistically, Bent Riis has always followed his own path – and occasionally they have led him to Horsens Art Museum, where he has exhibited on several occasions. Among other things in 1994, where he presented a series of brightly colored 'Photographs' of unexpected constellations – such as fruit and vegetables staged in disused train carriages. And the following year, where he exhibited his portraits of Danish 'Soldiers' m/f.

59 x 70 cm

Bought 10th. september 2011

Inventory no: 1222



Rose Eken, Hotelroom, 2014

The work *The Hotel Room* consists of a white box with a small peephole; inside the box is a hotel room, which the title of the work also refers to. When the viewer looks into the room, it appears empty and abandoned. Shoes and stilettos are floating on the floor; newspapers, beer and champagne bottles are also on display, the computer is open with a boxed cup next to it, the lamp is tilted, a guitar is against the wall. Judging by the appearance of the hotel room, we are in a big city; here the view of the city skyline also helps to create the feeling that we are in one of the world's capitals, perhaps New York.

The work gives associations to a wild evening with music, dancing, alcohol and partying. Rose Eken is greatly fascinated by the world of rock music, and this is also a recurring focal point in her entire artistic practice. In this universe, she explores and illuminates myths and clichés that are linked to the sometimes border-seeking and destructive culture and lifestyle.

Rose Eken (b.1976) works with various media: ceramics, embroidery, video and modeling clay. A common feature of her practice is the manipulation of size ratios, where she scales the works either up or down. With the work *The Hotel Room*, a very special wealth of detail is experienced in miniature size. *The Hotel Room* by Rose Eken was the first work by the artist that Horsens Art Museum acquired for its collection of experimental contemporary art in 2014.

The Hotel Room, 2014

18 x 18 x 23 cm

Bought 13th. september 2014

Inventory nor: 1305

Gitanes. 2014

Tinselpainting 98,8 x 66,8 cm

Bought 23th. september 2014

Inventory no: 1306



THE HOTELROOM, 2014 CARDBOARD, MASKINGTAPE, ACRYLIC, MODELWAX, PAPER,
WIRE, LED + TIMER, DC-ADAPTOR, SPIVHOLE 18x18x23 CM
Image 7 of 77

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CLOSE X



Maj-Britt Boa, Louise, 2006

Maj-Britt Boa was born in 1963 and has exhibited at the Nivågaard Collection, Esbjerg Art Museum, Horsens Art Museum and solo exhibitions in Norway, London and Hamburg.

The museum's first encounter with Maj-Britt Boa dates back to 2006, when two flimsy children's beds made of fragile porcelain exhibited at a gallery in Copenhagen attracted attention, resulting in them being presented at Horsens Art Museum the following year in the exhibition "Nu bliver luft mærkere blå" ("Now the air is getting darker blue").

Maj-Britt Boa created a room installation where the two porcelain beds were placed in a basin of water. Curtains with a video projection of the movement of clouds hung on the back wall. In connection with the exhibition project VAND (WATER), which was a collaboration between Randers Art Museum, Museum Jorn, Skovgaard Museum and Horsens Art Museum, as well as the Carte Blanche theatres, Randers Egnsteater and Kulturprinsen Børnekulturens Udviklingscenter in Viborg, Horsens Art Museum asked Maj-Britt Boa to be in charge of the museum's part of the collaboration. Here she created an impressive two-part installation. A huge swimming pool without water and a room with a lot of water – both on the floor and in the 45 television sets that towered up from the floor's water surface in a fragile construction. The room with the swimming pool pointed to the absence of water where there should be water, while the room with the television sets pointed to the presence of water where it should be absent. This duality was pervasive and was expressed in the juxtaposition of opposites such as light/darkness, cold/heat, movement/stillness and culture/nature. Even after many years have passed, it is an exhibition that many of our guests still talk about. The exhibition presents the works Louise, from 2006.

Louise. 2006
Bought: 2008-10-08
Inventory no: 1161

Louise. 2006
Bought: 2008-10-08
Inventory no: 1162

Louise. 2006
Bought: 2008-10-08
Inventory no: 1169



Lars Thoning, Setup with newspaper and plucked chicken (Opstilling med avis og plukket høne), 1987

The visual artist Lars Thoning (1949-1996) was born in Horsens, but left the city at the age of 18 and settled in Copenhagen, among other places. Lars Thoning was a self-taught artist, and followed his own line independently of the art trends of the time. Lars Thoning's world of motifs is still life, and thus lies in an extension of a century-old visual artistic tradition. But in his works you also find typical features of the time, inspired by his stay in not least the USA, from whose photorealistic tradition from the 1970s he has, among other things, taken arch-American symbols such as the Coca Cola bottle, the baseball and the American eagle. Here, inspiration from American artists such as Andy Warhol and Robert Indiana also shines through.



Opstilling med avis og plukket høne. 1987
Bought: 1997-04-18
Inventory no: 911

K. Bjørn-Knudsen, Kim, 1961

Knud Bjørn Knudsen was born in Horsens in 1921. It was probably not a foregone conclusion that he would become an artist, but the urge to express himself artistically grew as the years passed. After his debut in the early 1960s, his art was provocative but also satirical. He was a co-founder of the group "Passepartout", which distinguished itself as avant-garde in relation to established art. During the 1960s and 70s, K. Bjørn Knudsen became a widely used artist for decorating public spaces. He had a sense of what worked well in public spaces. In the last year of his life, he worked on a public exhibition, but he passed away in 2000.

Kim. 1961
Gift 2001-06-06 by Else Bjørn-Knudsen
Inventory no: 1040

Pernille Koldbech Fich, Introducing Viola, 2005

Pernille Koldbech Fich (b.1971) is educated at the Danish School of Design and has worked with portrait photography throughout her artistic practice. She has done this, among other things, in the work *Victoria*, where the girl in the motif appears on a completely black background. Pernille Koldbech Fich works with several layers in her images, the people who appear in her works often have inward gazes. Therefore, the works also appear as mental images that have been frozen for a short while in a moment. The prominent portraits on the black background lead the mind to Rembrandt's portraits, and they therefore point back to an art historical tradition that many will be able to recognize.

Introducing Viola. 2005
Bought: 2012-12-21
Inventarnummer: 1259 a



Sarah Becker, Party(Fest), 2023

Sarah Becker (b.1974) graduated from the Royal Danish Academy of Fine Arts School of Design in 2003 and then chose the needle, embroidery and the poetics of fabric and thread as her primary form of expression. As a painter, she creates her embroideries standing up and her works are sensual, tactile and vary in size and motif. The embroidery and the craftsmanship behind it are often seen as lovely and decorative, but it can be much more than that. The experimental embroidery breaks the framework of our traditional perception of what a work of art and female pursuits are. Sarah Becker's embroidery is art, where embroidering a work is experienced in the same way we perceive a painter's brushstrokes on canvas.

Uden titel. 2023.
Gift from Horsens Art Museum Friends
17th. november 2024
Inventory no: 1777



Mats Letén, Untitled, (Uden titel), 1988

Mats Letén (1949-2023) was a Swedish artist and illustrator and was, among other things, behind Kaj Bøgerne. As an artist, he had an intense insistence on the necessity of visual art and had a view that visual art could cope – no matter what. His works consist of images targeted at our sensory world and his motifs and constellations are familiar objects that we see or sense. In other works – he creates a feeling of something familiar that is transformed into something unknown.

Uden Titel. 1988
Bought; 2005-09-10
Inventory no: 1119

Pernille With Madsen, Kollaps, 2006

Pernille With Madsen (b.1972) is a Danish visual artist who works at the intersection of photography, installation and video. Her works often revolve around perception, space and time, where she challenges the viewer's gaze through manipulations of the visual space. In her installations, she examines our experience of the world and the hidden layers of reality that are not immediately visible. Her works play with our perception of time and movement, and with few means she manages to create an atmosphere that invites the viewer to reflect on the everyday and the unseen. In 2010, Pernille With Madsen received the Horsens Kunstmuseum Friends' Artist Award, and in connection with the award she had a small solo exhibition at Horsens Kunstmuseum

Kollaps. 2006
Video
Bought 2007-10-26
Inventory no: 1154



Kirsten Ortwed, Untitled(uden titel), 1988

Kirsten Ortwed (b.1948) is a Danish contemporary artist, known for her experimental approach to sculpture. Her works often explore the potential of materials and spatial relationships. She has had a great influence on both the Danish and international art scene.

Kirsten Ortwed was educated at the Royal Danish Academy of Fine Arts in Copenhagen. Her works are characterized by a rigorous minimalist style, but over the years she has also developed a more organic and experimental idiom. She often combines materials such as bronze, marble, rubber and various found objects. Her works challenge the viewer to reflect on the physical and conceptual framework of the sculpture. A central theme in Kirsten Ortwed's work is the tension between the natural and the man-made. Her sculptures can often appear as fragments of larger wholes that are in dialogue with their surroundings. Kirsten Ortwed matured as an artist in a period when concept and minimal art were at the top of the agenda. The question for Kirsten Ortwed in the years she has called the boring 70s was: "how was it possible to move on from there. How could one even deal with sculpture, how could one develop it further. I was searching. I tried to invent something, instead of just expressing myself. Every single idea I had, I was busy questioning and looking at it from a different angle". A number of these conditions are still essential for Kirsten Ortwed. The creative process is extremely important to her and more significant than the expressive one. A relief created from iron grates, which you usually wipe your feet on, and beeswax. A floor sculpture made of ceramics and a sculpture made of glass, iron and industrial wax – 3 works created within 2 years. Ortwed had worked with beeswax in painting at the end of the 70s, but this relief is the first with the combination grid/wax. In later works she has reversed the idea, and other works with the same materials have seen the light of day.

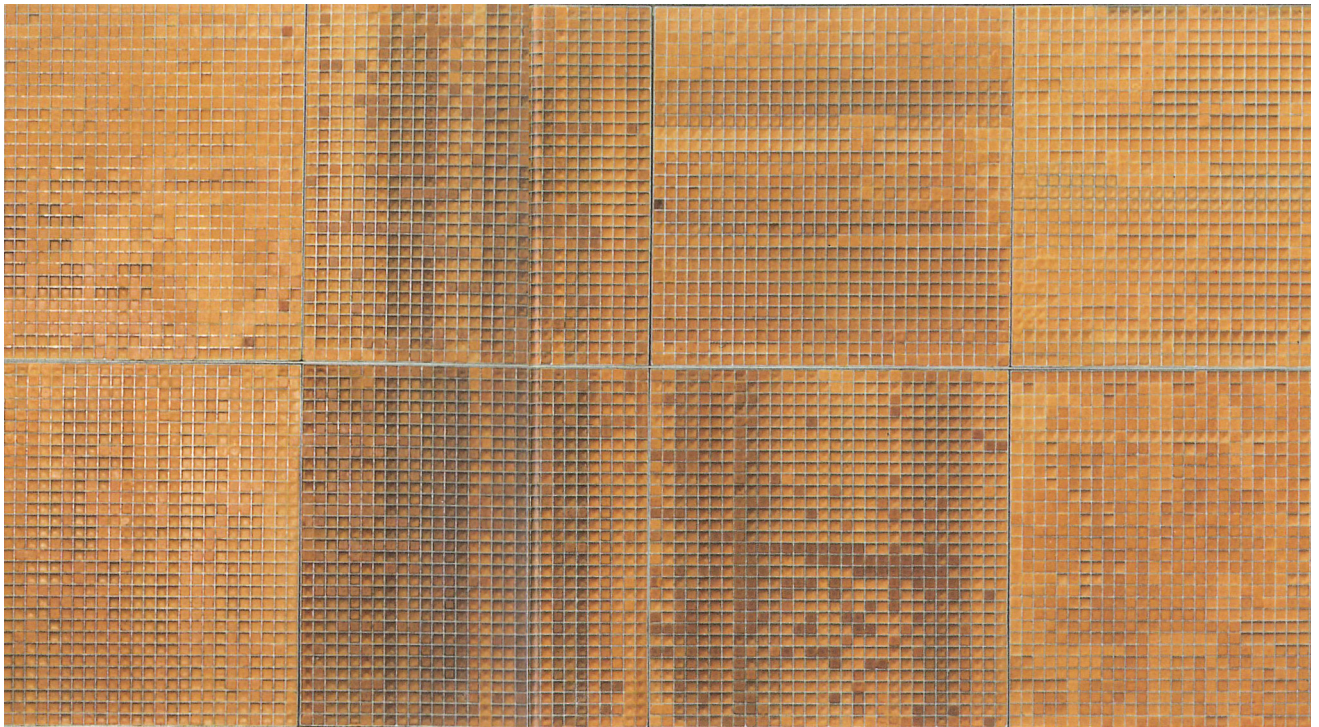
Kirsten Ortwed occupies a central place in the Horsens Art Museum's collection and the museum today has several sculptures by the artist, just as Kirsten Ortwed is also represented in Horsens city center with the sculpture Beringsøen from 2002.

Uden titel. 1988

100 x 100 cm

Gift from Statens Museumsnævn den 23. oktober 1990

Inventory no: 723



Uden titel.

1988

100 x 100 cm

Gift from Statens Museumsnævn 23. oktober 1990

Inventory no: 723

Eva Steen Christensen, *In through(Gennem)*, 1998

Eva Steen Christensen (b.1969) works with sculpture, paper and installation. *In Through* from 1998, our expectations of something as ordinary as a door frame are challenged: The frame does not frame any door, and we cannot get through its narrow opening. The title of the work thus seems to point to a function that should be there – but which is not. Most museum visitors will probably be able to guess that the work was created after the avant-garde movements of the 20th century turned the concept of art upside down. However, the practice of creating completely useless architecture itself is not a new phenomenon. Already in the romantic gardens of the 19th century, ‘follies’ were built - stage-like buildings that were supposed to remind garden visitors of distant times or exotic regions, but which often could not be opened, or could not tolerate being entered. Eva Steen Christensen’s small 1990s folly seems neither distant nor exotic. But it still points towards something that we cannot reach: an entrance to something new or an opportunity to step completely into the work of art.

Gennem. 1998

225 x 27 x 39,3 cm

Bought: 30th. september 2011

Inventory no: 1224



Nina Saunders, Katys Convoy, 2015

Katy's Convoy, by artist Nina Saunders (b.1958) was presented at Horsens Art Museum for the first time in 2009. Since then, Katy's Convoy has been expanded and is now presented at the museum in new surroundings. In the series Katy's Convoy, Nina Saunders invites viewers into a world of upholstered deformed furniture and stuffed animals. The background for the title of the work series: Katy's Convoy arose from Nina Saunders's collection of stuffed animals, and among these animals was a hare that she named Katy. Nina Saunders stated in 2009 in connection with the exhibition at Horsens Art Museum: "Every single little thing that is in that convoy is actually very current. Here I am thinking of the various disasters on innocent people who are caught up in some terrible war". A theme that will prove to be relevant again in 2024.

In Katy's Convoy, the assembled furniture and stuffed animals are almost united into a living character. The character appears moving and lifelike and moves between the touching, the morbid, the childishly narrative and the old-fashionedly depressing. These are works that invite the viewer to reflect on the fragility and complexity of life. It is important to note that the stuffed animals have died naturally and have been stuffed by a professional taxidermist.

Nina Saunders was born in 1958 in Odense. She graduated in Fine Art and Critical Studies from Central St Martin's College London in 1986-91. She has lived and worked in London for many years. She is represented in a number of international and national museums including: Coleccion Solo, Madrid, David Robert Foundation, London, Esbjerg Kunstmuseum, Malmö Konstmuseum, Modern Museum, Stockholm, Skive Kunstmuseum, Horsens Kunstmuseum and Victoria & Albert Museum, London

Katy, 2015

Gift: 8th november 2023 by the artist

Inventory no: 1762



Nanna Abell, *Woozy hoops*, 2021

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 coherence, create a surprising and contradictory installation that changes our basic perception of the objects and the spatial logic we expect from them.

Woozy hoops. 2021

Bought with support from: 15. Juni Fonden 1st July 2022

Inventory no: 1734



Bjørn Nørgaard, Selected works (udvalgte værker)

At Horsens Art Museum, Bjørn Nørgaard's art occupies a central place, with both outdoor and indoor sculptures. Bjørn Nørgaard is therefore an important part of the museum's collection and contains works dating back to the 1960s and up to the present day. The exhibition presents Bjørn Nørgaard's early sculptural experiments. Central to the exhibition is Sammenhobning from 1967, which is an example of Bjørn Nørgaard's early material experiments and work with the concept of sculpture. The works Danserinden and Jordobjekt, both from 1975, were created in connection with a stay at Bovbjerg Lighthouse, where Bjørn Nørgaard worked with the materials that were there. It is also possible to experience a glass from Bjørn Nørgaard's iconic horse slaughter, From the Stable/Ritual Dissection of a Horse.

Fra Stald/Rituels dissektion af en hest. 1970
Gift from the artist 27th march 1993
Inventory no: 786

Danserinden. 1975
Bought: 10th. oktober 2022
Inventory no: 1741

Jordobjekt. 1975
12x4x20 cm
Bought: 4th. oktober 2022
Inventory no: 1740

Profil. 1973
Gift from Gyrithe Grinsted 1st. juni 2022
Inventory no: 1736

Sammenhobning, 1967.
Bought: 4th. oktober 2022
Inventory no: 1739a-d



Jordobjekt. 1975
12x4x20 cm
Bought: 4th. oktober 2022
Inventory no: 1740

Mille Kalsmose, Re-programmed Relations, 2018

The installation group Re-programmed Relations features sculptural elements made of iron combined with found objects, here made of plaster. The works often take their starting point from objects that appear recognizable at the same time, but at the same time different or with a form void in the shape of the materials. Mille Kalsmose often works with investigations of voids. Those that can arise in relationships; often in the family or between lovers, between the sexes, or just voids in our everyday lives. The voids that we as humans often overlook or forget in passing.

Re-programmed Relations. 2018

252 x 15 x 95 cm

Gift from Nordic Art Bank den 10. may 2019

Inventory no: 1482

