



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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Lilbeth Cuenca Rasmussen, Afghan Hound, 2011

Lilbeth Cuenca Rasmussen represented Denmark at the Venice Biennale in 2011 with the performance Afghan Hound. The work has subsequently been adapted and now also stands as a series of sculptures and a performance video. Afghan Hound is about the gender issues that arise when men and women live separate lives under a masculine regime of power. Wearing a costume inspired by the Afghan Hound breed of dog, Lilbeth Cuenca Rasmussen switches between four different identities: a boy, a big girl, an adult woman and an adult man.

Based on each of the four people, Lilbeth Cuenca Rasmussen depicts how traditions and cultures transform and mix genders. This is expressed very concretely through the special costume (the Afghan fur), which during the performance changes appearance from burkha to bast skirt and to a gigantic beard.

The four people that the performance is based on are:

Malalai Joya – a female politician and freedom fighter who lives in exile and speaks from behind a burkha.

Bacha Bazi – a boy who dresses as a girl and dances at large parties where only men are allowed.

Warhol – a picture of a dictator and a man born with power.

Bacha Posh – a girl who is raised as a boy in her childhood because the family has no sons, and therefore experiences living with freedom until she reaches puberty, when she is ready to be married off.

Victoria, 2012

190 x 90 x 40 cm

Bought: 3th. september 2015

Inventory no: 1312

Afghan Hound, 2012

Bought: 3th. september 2015

Inventory no: 1311



Nikoline Liv Andersen, The dance with deaf mute eye, Dansen med det døvstumme øje, ikke høre, 2011

In the Horsens Art Museum's collection, it is possible to experience Nikoline Liv Andersen's work series The Dance with the Deaf-Mute Eye from 2011. The work consists of three painted and covered mannequin dolls, each with a monkey sitting on its head. The three monkeys originate from the Japanese non-seeing, non-hearing and non-speaking monkeys. The sculpture on display here has the non-hearing monkey on its head.

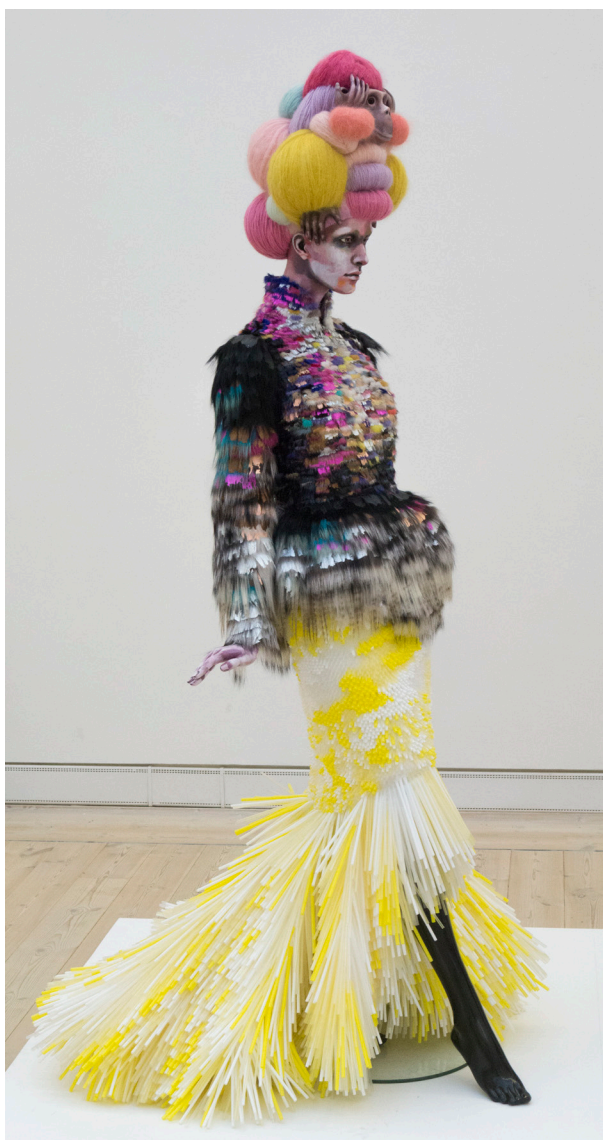
The jacket is created from hundreds of small cut pieces of fur. These come from the fur industry where the fur has been left over. Nikoline Liv Andersen has processed, assembled and sewn together the many pieces like a large puzzle, so that they now appear as a piece of clothing. Brightly colored foils have then been ironed onto the many small fur pieces. While the skirt is sewn from thousands of yellow and white straws, some are cut short, while others are at their full length and drape along the floor in a large train.

Dansen om den døvstumme. Ikke høre, 2011

204 cm

Bought: 14. april 2015

Inventory no 1314a-b



Arvida Byström, Pieta, 2023

In Arvida Byström's artistic practice, she exposes her own body and gender as capital, which she herself takes ownership of. In her artistic practice, she moves in a field of tension between pornography and art, with her challenging selfies and sex-positive self-presentation. Arvida Byström belongs to the branch of neo-feminism that has a freedom-seeking and individual-based basis, and is often characterized by female artists and public figures turning the sexualized view of women around, as they themselves are the senders of it. The same applies to the commercial intervention of capitalism, which nicely describes Arvida Byström's basis for her artistic practice. The work Pieta comes from the series Dolls House, where she interacts with an AI sex doll in different ways. In this work, she has reproduced the iconic motif Pieta, which depicts the Virgin Mary and the dying Jesus.

Pieta. 2023

159,8 x 136,8 cm

Bought: 17. november 2023

Inventory no: 1770



Sophia Kalkau, *Sitting Red*, 2008

Sophia Kalkau (b.1960) is a trained sculptor, but works with both sculpture and photography. Regardless of the medium she uses, she revolves around the same issue. It is about the three-dimensional form. When she creates her three-dimensional works, geometric shapes such as the sphere, cone, oval, cylinder or cube are used. In the photographs, it is her own body that is the sculptural object.

Sitting Red from 2008. The red “sculpture” is made up of Sophia Kalkau’s own body wrapped in a red cloth. As in her sculptures, Sophia Kalkau also insists in her photographic works on a rigorous and minimalist expression. The living body and the sculpture are united in the work without focusing on human emotions or expression. On the other hand, there is a focus on the form, on the classical sculpture tradition and on giving the classical sculpture a modern expression in the form of the materials and the medium. But there is also a focus on the fleeting and changeable, as the photographed “sculpture” in this case is alive and in a moment will look different or not be there at all.

Sophia Kalkau, 1960

Sitting Red. 2008

Gift from Horsens Artmuseums friends 16th june 2011

Inventory no: 1212 a-b



Nina Nowak, Plan A, Plan B, 2018, 2018

Nina Nowak's (b.1984) practice is research-based and material-focused. She works with various processes of material transformation, as well as functional objects as an extension of the human body. Nina Nowak's practice deals with the questions of living and non-living matter, and what it means to be alive. In her sculptures and installations, topics of bodily boundaries, concepts of human and non-human agents, functionality and ecology come into play. Working with different techniques, Nina Nowak often combines traditional woodcarving with fluids, mechanical objects, metal constructions and 3D techniques.

Nina Nowak (b. 1984, Poland) lives and works in Germany, the Netherlands and Denmark. She holds an MFA from the Kunstakademie Düsseldorf, the Royal Danish Academy of Fine Arts in Copenhagen and the Royal Danish Institute of Fine Arts in Stockholm.

Plan A, Plan B, 2018. 2018
300 x 129 cm, 268 x 129 cm.
Bought; 30th. november 2018
Inventory no: 1471a-b



Lene Adler Petersen, *The glass dress, (Glaskjolen)*, 1975

From the mid-1970s, Lene Adler Petersen collaborated partly with feminist artists, and in 1975 she participated in the large Women's Exhibition at Charlottenborg, where the focus was on feminist art, which had begun to emerge. This form of art was based on both the private experiences of the female artists as well as the women's movement's more theoretical studies of the situation of women, both socially and historically. In the mid-1970s, Lene Adler Petersen began a collaboration with the artists Per Kirkeby, Bjørn Nørgaard, Ursula Reuter Christiansen, Poul Gernes, Erik Hagens and Richera Winther, which resulted in the artists' association Arme & Ben, which exhibited both at home and abroad and which was instrumental in making its mark on the art scene of the time.

The work *The Glass Dress* was created in 1975 during a period when Lene Adler Petersen was part of the collaboration with other feminist artists, and when this form of art was emerging. The glass dress consists of two large glass panels, which are attached to a base of concrete. The dress can be seen almost hanging between the two panes, it is large, and it is floral, there are also photographs of Lene Adler Petersen's daughter, a family photo with the daughter in the middle with the text "It's Christmas Eve again at Karen and Robert's", photographs of the landscape, a clipping from a magazine with an elderly market woman, traces of nature in the form of dried leaves and eggshells, which are gathered in an aesthetically complex structure, which is nevertheless meaningful. In many of Lene Adler Petersen's works, it is expressed that they were created with a commitment, not only in relation to the work, but in particular also in relation to her situation as a woman, which means that the works are left with a strong and very personal expression. *The Glass Dress* has been loaned, most recently to the National Gallery of Denmark, where the works are part of the exhibition *What's Happening*, an exhibition that focuses on experimental art between 1965 and 1975, and which focuses on the art that mixed with popular culture, sexual liberation, everyday life and the new women's movement.

Glaskjolen. 1975
190,3 cm
Bought 2th. march 1992
Inventory no: 741



Ragnhild May, Stems I og Stems II, 2021

Ragnhild May's (b. 1988) stilettos present themselves to the viewer on long stems. The two shoes function as a commentary on the elevation of objects to works of art when displaced in a specific context. Ragnhild May thematizes the body that does not fit in and is not in harmony with its surroundings. The body that is brought into play in the works is awkward, clumsy, out of tact, out of balance, out of itself. This is exemplified through the stilettos that tower up on stems. With its striking fairy tale reference to the lost shoe that only one can fit, this points to the situation where the dream of being chosen contains a painful adaptation to an object.

Ragnhild May graduated from the Milton Avery Graduate School of the Arts Bard College, New York. She works as a visual artist and in her practice combines different media such as sound, sculpture, video, installation, performance, etc. with conceptual rigor, sensitivity and humor.

Stems I og Stems II. 2021

134 cm

Bought with support from 15. Juni Fonden 1st. juli 2022.

Inventory no: 1732 a-b

