



Se bl.a. kunstværker af:
Peter Brandtes, Keld Moseholm og H. K. H. Prins Henrik

INFORMATION

Information

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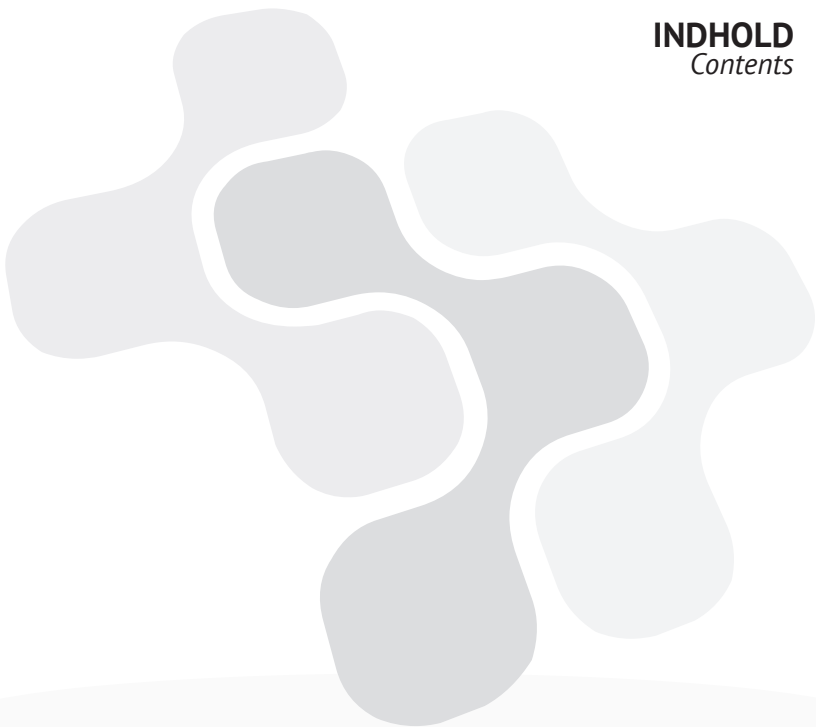
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FORORD

Preface

Det er med stor glæde og en vis stolthed, at vi i Galten-Skovby nu kan præsentere 17 skulpturer, som står permanent i byen!

Tidligere pjecer "Kunst i Galten" kunne fremvise 13 kunstværker, men efter vores vellykkede projekt henover sommeren 2017 "SkulpturBy Galten 2017" er samlingen forøget, bl.a. på grund af indsamling blandt borgerne i byen.

Vi inviterer hermed til vandring rundt i byen til skulpturerne; I kan vælge at gå turen alene evt. sammen med familie/venner, eller I kan vælge at deltage i de planlagte skulpturvandring. Uanset foreslår vi, at I medbringer dette katalog, hvor I kan få information om kunstnerne og kunstværkerne.

Vi har oplevet stor begejstring over, at der er kunstværker i byen – både fra borgere og fra erhvervslivet her i byen, men også fra folk, der kommer udefra som turister, eller er på besøg. Alt sammen er med til at give liv til vores by, større fællesskab – noget at snakke om!

Her vil vi gerne takke sponsorerne, som har gjort det muligt for os at få lavet kataloget "Skulpturer Galten-Skovby".

Vi ønsker rigtig god tur rundt til skulpturerne!

Med venlig hilsen

Arbejdsgruppen: Tove Severinsen, Sonja Henriksen, Mona Hald

It is with great pleasure and a certain amount of pride, that in Galten-Skovby we can now present 17 sculptures that remain permanently in the town.

The earlier brochure, "Art in Galten", described 13 artworks but following our successful project, "Sculpture Town Galten 2017" during the summer of 2017, the collection has increased thanks, among other things, to fund-raising activities by the town residents.

Therefore, we invite you to enjoy a walk around the town to see the sculptures. You can either do this alone or together with family and/or friends, or you can opt to join one of our guided sculpture-walks. Regardless of what you decide, we recommend that you take along this catalogue, which contains information about the artists and their exhibits.

We have experienced much delight about the artworks, both from residents and from the town's business community, and from people from outside; tourists, visitors or just passing through. It all combines to enhance life in our town through greater fellowship and something to talk about.

Here, we would like to thank the sponsors who have made it possible for us to produce this catalogue "Sculptures Galten-Skovby".

We wish you a very pleasant walk around to see the sculptures.

With best wishes,

The Working Group: Tove Severinsen, Sonja Henriksen, Mona Hald.



RUNDVISNINGER

Guided Tours

Fredag/friday d. 25.05.2018 kl.15.00

Fredag/friday d. 17.08.2018 kl.15.00

Fredag/friday d. 21.09.2018 kl.15.00

Rundvisningerne v/Mona Hald og Sonja Henriksen starter alle i:

BIO Husets foyer, Torvet 6, 8464 Galten og slutter samme sted.

Deltagelse i rundvisningen er gratis.

Varighed ca. 1½ time.

Turen er velegnet for kørestolsbrugere.

Efter rundvisningen vil der kunne købes
kaffe og forfriskninger i BIO Husets foyer.

Gratis parkering ved BIO Huset.

Der forefindes toiletter og handicaptoliet i BIO Husets foyer.

The Guided Tours by Mona Hald and Sonja Henriksen all start in:

BIO Husets foyer, Torvet 6, 8464 Galten and ends the same place.

Participation in the tour is free.

Duration approx. 1½ hours.

Suitable for wheelchair users

*After the tour, coffee and refreshments
can be purchased at the BIO House's foyer.*

Free parking and handicap toilet at the BIO House.

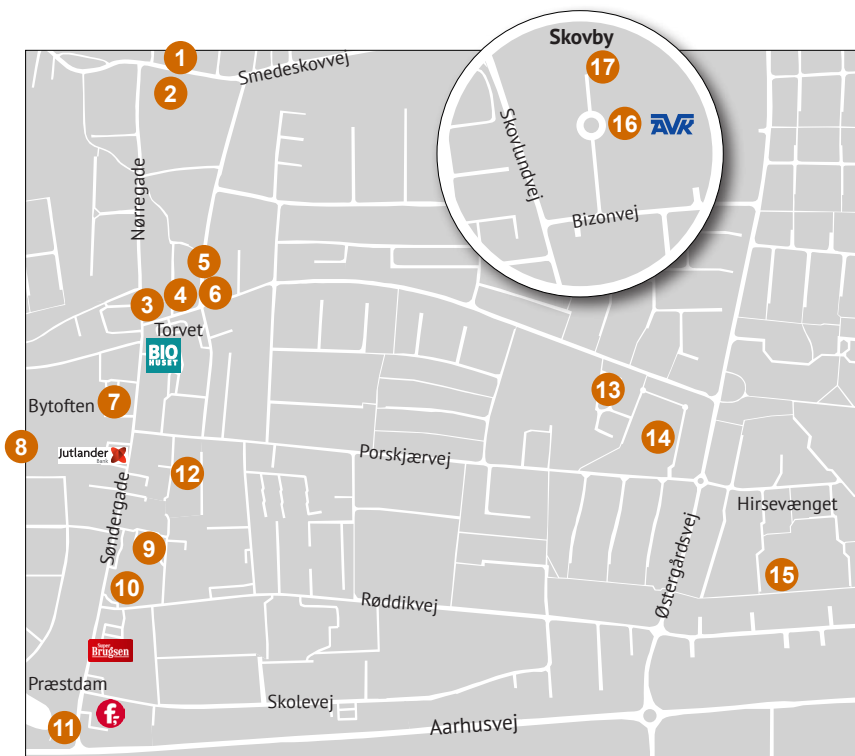
Booking af rundvisning for grupper på andre dage (min. 10 personer)

Booking of tour for groups on other days (minimum 10 people)

Sonja Henriksen tel.: 5096 8157

SKULPTUR PLACERING

Locations of Sculptures



Kort over Galten bymidte
Map of Galten Town Center

SKULPTUR PLACERING

Locations of Sculptures

1	Smedeskovvej 2	"Stensøjler med blank polerede frø, der våde danser i solen"	Finn Andersen
2	Nørregade 44	Galten Kirke	Peter Brandes Maja Lisa Engelhardt
3	Torvet 1	"Adolescente"	Misja K. Rasmussen
4	Torvet 5	"Med venlig hilsen"	Peder Evald Madsen
5	Torvet 7	"Fablernes Port"	Ginette Wien
6	Torvet 7	"Læsekredsen"	Ginette Wien
7	Bytoften v/pergola	"To Galtgrise"	Elna Christiansen
8	Bytoften v/Regnvandssøen	"Obelisk"	Per Rehfeldt
9	Tjørnehaven	"Lysfanger 2013"	Søren Schaarup
10	Søndergade 33	"Skaberens Hånd"	H.K.H. Prins Henrik
11	Hjørnet af Silkeborgvej og Søndergade	"Skakbrikker"	H. K. H. Prins Henrik
12	Virkelyst nr. 3	"Okse"	Magnus Krogh Andersen
13	Porsevænget 128	"Hjælpsomhed"	Keld Moseholm
14	Porsevænget 34	"Ararat"	Hans Otto Hansen
15	v/Hirsevænget 46A	"Spiren"	Jens Husum
16	Bizonvej 1, Skovby	Uden titel 2000	Kristian Dalgaard
17	Bizonvej 1, Skovby	"Skelpæle"	Oprindelse Bali

Stensøjler med blankpolerede frø, der våde danser i solen **Midt i 1990'erne - Granit** **Arkitekt Finn Andersen, 1940 - 2016, Fredericia.**

1

Smukt – dejligt at se på de pæne sten med vand, der løber, smuk belægning omkring kunstværket.

Livets vand – dåb?

Steler er ofte med tekst/billeder el. dekoration, de har et budskab.

Stelerne her er dekorerede med organiske mønstre - frø og blade, som symboliserer liv og aktivitet, både i kirke og Sognegården.

Man kan få øje på en trane – symboliserer glæde og fejring af livet. Bl.a. tranen er Apollons fugl, den fugl, der er den bedste danser!

Kunstværket står mellem kirken og sognegården. I relation til kirken måske symbol på treenigheden - Faderen, Sønnen og Helligånden, eller de hellige tre konger - Caspar, Melchior og Balthazar.

Beautiful – delightful to look at the fine stone with water running nicely all around the artwork.

The water of life – baptism?

Memorial stones often carry a text, pictures or decoration. They hold a message.

The stones here are decorated with organic patterns – seeds and leaves – symbolizing happiness and celebrating life. The Crane is the bird of Apollo; the bird that is the best dancer.

The artwork stands between the church and the parish hall. In relation to the church, perhaps it symbolizes The Holy Trinity; Father, Son and Holy Spirit. Or, perhaps the three holy kings; Caspar, Melchior and Balthazar.



Stensøjler med blankpolerede frø, der våde danser i solen.
Stone pillars with shiny polished seeds that, when wet, dance in the sun.

Galten Kirke 1884/2014

Peter Brandes, Maja Lisa Engelhardt, Jane Havshøj,

2

Galten Kirke blev i 1884 opført i nyromansk stil; arkitekten var V.C. Puck. Den afløste en middelalderkirke, som stod samme sted.

Kirken fremstår - set udvendig fra - i store træk, som den blev bygget i 1884.

I 2014 blev der ved et samarbejde mellem arkitekten Jane Havshøj, kunstnerne Peter Brandes og Maja Lisa Engelhardt foretaget en renovering af kirkens interior.

Altartavlens motiv er "Emmaus" og i kirkens 10 vinduer er der lavet glaskunst med "De ti Bud".

Galten Kirke er optaget i pjecen "Vejkirker"

Om sommeren er den åben ma-lø: kl. 7-18 og om vinteren ma-lø: kl. 8-16.

Søndag: efter aftale på tlf. 4012 5520

Der er udarbejdet særskilt materiale om kunsten i kirken.

Vi gør opmærksomme på, at rundvisninger til skulpturerne i byen ikke omfatter rundvisning inde i kirken.

Galten Church was built in 1884 in the New Roman style, and the architect was V.C. Puck. It replaced a church from the middle ages that stood in the same place.

Viewed from the outside, the church largely remains as it was built in 1884.

In 2014, a renovation of the church interior was undertaken in collaboration with the architect Jane Havshøj and artists Peter Brandes and Maja Lisa Engelhardt.

The motive on the alter-screen is Emmaus and the ten commandments are depicted in stained glass art on the ten windows.

Galten Church is mentioned in the brochure, Vejkirker (Guide to local Churches). It is open from Monday to Saturday; in summer from 7 – 18 and in winter from 8 – 16.

Sunday: by appointment at tel. 4012 5520.

Additional material is available in the church.

Please note that guided tours of the town's sculptures do not include visits inside the church.



Galtten Kirke
Galtten Church

Adolescente 2011 - Bronze **Misja Kristoffer Rasmussen, *1971, Ølsted.**

3

Misja arbejder mest i ler og bronze – har også arbejdet i marmor, og oftest modellerer han mennesker og dyr.

Han har atelier i Toscana i byen Pietrasanta og er også uddannet i Italien; han er stærkt præget af den klassiske græske periode, men modellerer gerne med en rustik og sårbar overflade og forstår at skildre vor tids menneskelige træk og udtryk. Vores tid er sårbar – derfor den sårbare overflade.

Pigen her symboliserer lige den alder, hvor man udvikler sig fra barn til pige og begynder at blive sårbar, derfor titlen "Adolescente", som på italiensk betyder teenager.

Misja driver desuden sin egen skulpturpark på Nordsjælland ved Ølsted Kro – netop Ølsted Skulpturpark.

Misja har lavet kendte figurer af bl.a. H. C. Andersen i Odense og Århus, Jeppe Åkjær i Jebjerg og Poul Schlüter på Christiansborg.

Misja works mostly in clay and bronze but has also worked in marble, and prefers modelling people and animals.

He was educated in Italy and has a studio in the town of Pietrasanta, Toscana. Although strongly influenced by the classical Greek period, he enjoys modelling with a rustic and vulnerable surface and understands how to portray the expressions of today's people. Our age is vulnerable – hence the vulnerable surface.

The girl here symbolizes the period of development from child to teenage girl and the arrival of feelings of vulnerability. Therefore, the title "Adolescente", which means adolescent in Italian.

Misja also runs his own sculpture park; Ølsted Skulpturpark, at Ølsted Kro in North Zealand, Denmark.

Misja has modelled well-known people, including Hans Christian Andersen in both Odense and Århus, Jeppe Åkjær in Jebjerg and Poul Schlüter (a former Danish Prime Minister) at Christiansborg (The Danish Parliament).



Adolescente

Med venlig hilsen 1989 - Bronze og granit

Peder Evald Madsen, Højer.

4

Peder Evald Madsen arbejder oftest i bronze og granit. Han har lavet mange sten-skulpturer samt fuglebade. Han er tilknyttet Vestjysk Kunstgalleri i Esbjerg.

Skulpturen her blev købt i forbindelse med, at det nye "Galten Posthus" blev åbnet i 1989. P&T havde afsat én procent af den samlede byggesum til udsmykning. Skulpturen her, en due med et brev i næbbet, indrammet i en "frimærke-ramme", giver tydelige signaler om, hvad der foregår i huset bagved.

Selve duen er så fin og smuk, en stil man oftest ser fra kunstnerens side, han laver dog også mere kantede og abstrakte figurer.

Han har lavet krucifiks i messing til Højer Kirke i år 2000.

"With friendly greetings", bronze and granite, 1989.

Peder Evald Madsen, Højer.

Peder Evald Madsen works mostly in bronze and granite. He has created many stone sculptures as well as bird-baths. He is linked to the West Jutland Art Gallery in Esbjerg.

This sculpture was commissioned for the opening of the new Galten Post Office in 1989. The Danish Post & Telegraph had earmarked one percent of the total building cost for decoration.

The sculpture here, a pigeon with a letter in its beak and framed within a postage stamp, sends a very clear signal about the activities in the building behind it.

The pigeon itself is fine and beautiful, a style one often sees from this artist, although he also creates more angular and abstract figures.

In 2000, he made a crucifix in brass for Højer Church.



Med venlig hilsen
With freindly greetings

Fablernes Port 2006 - Keramiske figurer

Ginette Wien, *1960, Aarhus.

5

Kunstneren har altid været optaget af fabeldyr. Især de kinesiske har haft hendes interesse, men også Asger Jorns kunstværker med fabeldyr har hun været optaget af. Denne interesse gav hende inspirationen til at rejse på studieophold i Beijing i 1994.

I Kina beskytter dyrene imod alt, hvad kineserne frygter. Dyrene er ofte skræmmende at se på, ser farlige ud, de skulle gerne kunne jage det onde væk. Hvert dyr har sin opgave.

Dyrene her over indgangspartiet til Galten Bibliotek er ikke skræmmende at se på, de er rigtig sjove. De skal beskytte imod brand, vandskade, tyveri, hærværk, vold, utilfredse kunder, budgetnedskæringer, fyringsrunder, utætte vandrør, råd og svamp, computervirus, og influenza.

The artist has always been fascinated by fabled animals and especially interested in the Chinese ones, although Asger Jørn's work with fabled animals has also captured her imagination. That interest inspired her to travel to Beijing in 1994.

In China, the animals are considered to provide protection against everything that the Chinese fear, and are often quite frightening to look at and appear dangerous. They should be able to frighten away evil. Each animal has its own special task.

However, the animals depicted above the entrance to Galten Library are not frightening to look at, they are quite funny. They must provide protection against fire, water damage, theft, vandalism, violence, unhappy customers, budget cuts, computer viruses and influenza.



Fabernes Port
The Gate of Fables

Læsekredsen 2015 - Keramiske figurer + beton. Ginette Wien, *1960, Aarhus.

6

Ginette Wien præsenterer "Læsekredsen", som består af 24 fabeldyr omkring en fortællebænk. Alle 24 dyr har forskellige fornavne, men fælles efternavn, nemlig "Læser"; eksempelvis: "Den modne læser", "Den forslugne læser" m.f.

Dyrene vil gerne læse om sig selv – om "sådan nogen som os", ikke, som altid, om mennesker. Fire af dem drager så af sted til biblioteket for at finde fortællinger om dyr. Her møder de mange forhindringer, selv om de har lånerkort! De kom dog ind, og endelig fik de fat i "Æsops Fabler". Det lykkedes dem at få kredsen af dyrene samlet, så de kunne danne en læsekreds af dyr om dyr!

Biblioteket har udarbejdet særskilt materiale om "Læsekredsen".

Ginette Wien presents The Reading Circle, which consists of 24 fabled animals around a "story telling bench". All 24 have different first names, but all have the common surname, "Reader". For example, The Mature Reader, The Greedy Reader etc.

The animals want to read about themselves; "things like us" and not, as always, about people. Four of them go to the library to find stories about animals but they encounter many difficulties even though they have a library card! However, they do get in and finally get hold of a copy of Æsop's Fables. They manage to get all the animals together, so they can form a reading circle of animals about animals!

The Library has produced additional material about The Reading Circle.



Læsekredsen
The Reading Circle

To Galtgrise Bronze Elna Christiansen, København.

7

Grisene er 10 dage gamle, dansk landrace.
Elna Christiansen modellerer altid direkte efter levende model.

Fra ler til bronze er en lang proces. Ved hjælp af addition arbejder Elna sig indefra og ud ved at blive ved med at tilføje ler. Derefter følger faser med silikone, gips, voks og endelig bronze. For at være mobil og kunne se dyret fra alle sider medbringer hun altid en kavalet på hjul.

Hun har i 2010 i 5 dage opholdt sig i Aalborg Zoo for at modellere orangutanger og i 2012, 5 dage i Givskud Zoo for at modellere gorillaer.

Elna kommer oprindeligt fra Jylland, og dyr har altid været hendes store interesse. Hun er formand for kunstnergruppen "Dyreliv" og er desuden medlem af Dansk Billedhuggersamfund. Hun har udstillet på censurerede udstillinger i ind- og udland og har modtaget flere priser.

De to grise er modelleret i København Zoo. Elna Christiansen har selv valgt at kalde kunstværket To Galtgrise, eftersom de skulle stå i Galten.

*The pigs (grise) are ten days old and belong to a Danish national breed.
Elna Christiansen always models direct from living subjects.*

*The production process from clay to bronze is long. She starts from the inside and works outwards, continuously adding clay until she reaches the "connecting point" between animals and space. The work then continues in phases using silicone, plaster, wax and finally bronze. To be fully mobile, and to always be able to see the animal from all sides, she always takes along a wheeled modelling stand.
In 2010 she spent five days with Ålborg Zoo to model orangutans, and another five days at Givskud Zoo in 2012 to model gorillas.*

Elna comes originally from Jutland, and animals have always been her main interest. She has exhibited at examination exhibitions at home and abroad, and received several prizes.

The two pigs exhibited here were modelled at Copenhagen Zoo, and she decided herself to call them "Galtgrise", as they would stand in Galten. As a point of interest, in Danish a castrated pig is called a galt or galtgris.



To Galtgrise
Two Galtgrise

Obelisk 2000 - Stentøj og beton

MATAS Miljøpris

Per Rehfeldt, *1954, København.

8

Per Rehfeldt er udlært på Søholm Keramik og har eget værksted i Gudhjem.

Kunstneren har lavet stentøj, mange fine porcelænsskåle og lågskåle. For Søholm Keramik har han lavet "Åbo" serien, som består af te-, kaffe- og spisestel.

Til Johanneskirken i Greve har han i samarbejde med kirkens arkitekt Keld Wohlert i 1995 lavet altervase, dåbsfad, døbefont samt krucifiks med samme mønster, som han har benyttet på Obelirken. Mønsteret er et "Y-kors", som Per Rehfeldt har set i et buddhistisk gulv i Indien.

En obelisk er en fritstående sten – en monolit, som ender i en pyramide form i toppen. Kulturen med obelisker stammer fra Ægypten hvor obelisker ofte blev betragtet som hellige sten, ofte stod der et par foran templerne. Man kaldte ofte en obelisk for "solens finger", idet den blev benyttet som solur. I dag er en obelisk oftest at betragte som et arkitektonisk element. Vores obelisk er også en monolit, idet den er af beton beklædt med kakler. Mønsteret er med den grønne farve, fordi grøn refererer til miljø.

MATAS miljøpris blev tidligere givet til den kommune, hvis borgere havde indsamlet mest tom emballage.

Per Rehfeldt was trained at Søholm Keramik and later at his own workshop in Gudhjem. The artist has made stoneware, many fine porcelain bowls and lidded bowls. For Søholm Keramik he made the "Åbo Series", which comprised a Tea, Coffee and Dinner Service.

In addition, he collaborated with Keld Wohlert, the architect of the Johannes Church at Greve, to make an alter vase, a christening bowl and a baptism font for the church in 1995 using the same design as he has used her on the Obelisk. The design is a "Y-Cross" that Per Rehfeldt saw in a Buddhist floor in India.

An obelisk is a free-standing stone – a monolith – which ends in a pyramid shape at the top. The culture of obelisks comes from Egypt where they were often considered as holy stones and a pair of them were frequently found in front of temples. Obelisks were often known as "Sun Fingers" because they were used as sun dials. Today an obelisk is most commonly seen as an architectonic element when raised.

Our obelisk is also a monolith, as it is in concrete covered with tiles. The pattern has a green color to associate it with the environment.

The MATAS environmental prize was formerly given to the community in which the citizens had collected the most used packaging.



Obelisk

Lysfanger 2013 Granit

Søren Schaarup, *1952, Kirke Hyllinge.

9

Søren Schaarup er billedhugger og har været professionel kunstner siden 1999. Han arbejder primært i granit, ofte med monumentale værker til det offentlige rum, og han har udført mere end 80 udsmykningsopgaver i ind- og udland.

Søren Schaarup henter inspiration i naturens organiske volumener og i menneskekroppen. Han er optaget af, hvorledes han kan sammensætte disse organiske sanseindtryk til abstrakte skulpturer, der fremstår med en stram og præcist defineret form.

Søren Schaarup er gennem årene inviteret til at udstille utallige steder i Danmark, Sverige, Estland, Tyskland, Holland, Frankrig, Schweiz, Irland og Japan. Han er formand for Dansk Billedhuggersamfund, medlem af flere kunstneriske sammenslutninger bl.a. er han bestyrelsesmedlem i Carl Nielsen og Anne Marie Carl Nielsens Legat, der hvert år uddeler Danmarks største kunstpriser.

Søren Schaarup is a sculptor and has been a professional artist since 1999. He works primarily in granite, often with huge pieces for display in public places, and has completed more than 80 decorative assignments both in Denmark and abroad.

Søren Schaarup draws inspiration from nature's organic mass and from the human body. He is very much concerned with how to portray these organic sensory feelings as abstract sculptures that have tightly and precisely defined shapes.

Over the years, Søren Schaarup has been invited to exhibit in countless places in Denmark, Sweden, Estonia, Germany, Holland, France, Switzerland, Ireland and Japan. He is chairman of the Danish Sculpture Society and member of various artistic associations, including board member of the Carl Nielsen and Anne Marie Carl Nielsen's Fund that each year awards Denmark's largest art prizes.



Lysfanger 2013
Light-Catcher 2013

Skaberens hånd (La Main du Createur) 2013 - Bronze H.K.H. Prins Henrik, 1934 - 2018

10

H. K. H. Prins Henrik havde i hele sit voksne liv udtrykt sig kunstnerisk. Han havde altid haft behov for og lyst til at udtrykke sig, for at skabe noget med hænderne. Det startede med maleri og i 1970'erne blev prinsen meget optaget af at lave skulpturer. De første mange kunstværker beholdt han privat, de blev givet som gaver til familien og venner, eller de prydede regentparrets private domiciler.

Prinsens holdning til kunst var, at det skal være smukt og harmonisk, det skal kunne begejstre og glæde. Han havde i perioder været meget optaget af den asiatiske stil, og han havde ladet sig inspirere af både grønlandsk og afrikansk stil, og ud fra det videregav han udtryk.

Prinsen har lavet Skaberens hånd både i bronze og i marmor. Disse var udstillede ved udstillingen "Pas de Deux Royal" på ARoS i 2014. Han var ligeledes repræsenteret ved Sculpture by the Sea i Århus i 2009 med "Torso".

Symbolikken i kunstværket: Ægget = Livet!

Det gives som en gave, man skal passe godt på det – det er skrøbeligt.

Throughout his adult life, H.R.H. Prince Henrik had expressed himself artistically. He had always had a need to express himself and a desire to create something with his hands. It started with painting and later, in the 1970s, the prince became very interested in sculpting. He kept his many early works of art privately, often making gifts of them to family and friends or simply letting them decorate the private residences of the royal couple.

The prince's attitude to art was that it should be beautiful and harmonious, and should give pleasure and delight. At various times he had been fascinated by the Asian style, but had also drawn inspiration from the styles of both Greenland and Africa.

The prince has produced The Hand of The Creator in both bronze and marble. They were displayed at the exhibition, "Pas de Deux Royal" at AROS in 2014, and he was similarly represented at "Sculpture by The Sea" in Århus in 2009 with "Torso".

The symbolism of the work of art is: The Egg = Life! It is given as gift that we have to carefully look after -it is fragile.



Skaberens hånd
The Hand of the Creator

Skakbrikker 1988 - Bronze **H.K.H. Prins Henrik, 1934 - 2018**

11

H. K. H. Prins Henrik modellerede i 1988 til sin ældste søns 20-års fødselsdag et helt sæt skakbrikker. Vi har her Konge, Løber, Tårn og Bonde, opskalerede til stor størrelse, og støbt i et støberi i Pietrasanta i Italien.

Brikkernes ansigter er forenkledede og karakteriserede af store grove former. Brikkerne er set forfra nært beslægtede med den afrikanske kunst, som Prins Henrik var meget optaget af. Inspiration hertil fik han i 50'erne fra Robert Jacobsen, og Mogens Andersen, de talte begge to fransk, og boede ca. 20 år i Paris. Prinsen købte i 1956 sin første afrikanske skulptur, på det tidspunkt studerede han på Sorbonne. Set bagfra er de mere forfinede og stilsmæssigt mere beslægtede med den asiatiske kunst.

Typisk for H.K.H. Prins Henrik var, at han havde lavet en humoristisk vinkel på figurerne, idet han havde lavet en "sød lille numse", som ikke signalerer krigere på slagmarken, men snarere livsglæde.

Hele det oprindelige skakspil findes kun i ét eksemplar, det tilhører H.K.H. Kronprinsen. Skakspillet var udstillet på AROS ved "Pas de Deux Royal" i 2014

In 1988, H.R.H Prince Henrik modelled a complete set of chess pieces for his eldest son's 20th birthday. Most of the pieces are scaled up to large size, and here we have the King, Bishop, Castle and Pawn. The sculptures were cast at a foundry in Pietrasanta in Italy.

The faces of the pieces are simplified and characterized by large, rough shapes closely related to the African art, in which Prince Henrik was very interested. He got the inspiration for this in the 1950s from Robert Jacobsen and from Mogens Andersen. They both lived in Paris for around 20 years, and both spoke French. At that time, Prince Henrik was studying at the Sorbonne in Paris.

Seen from the back, the pieces are more refined and in style more closely associated with Asian art.

Typical of Prince Henrik, was that he had added a humorous touch to the figures in the form of a charming little derrière that is more easily associated with love of life rather than warriors on a battlefield. There is only one example of the complete original chess set, which belongs to H.R.H. The Crown Prince. The Chess set was exhibited at AROS as part of the "Pas de Deux Royal" in 2014.



Skakbrikker
Chess Pieces

Okse 1994 - Granit Magnus Krogh Andersen, 1944 - 2011, Åbybro.

12

Kunstneren har lavet mange granitfigurer og stensmykker.

Født i Åbybro, landmand, militæret, mekaniker, højskole, flyttede til Hinnerup og Halstum, hvor han var leder af et fritidshjem. Sindig og lun vendelbo!

Magnus Krogh Andersen var medlem af kunstnergruppen "Primus" i Hinnerup. I 1997 modtog han Hinnerup Kommunes kulturpris. Hans skulpturer står på mange pladser rundt om i landet.

I hans skulpturer finder vi en fri, en naturlig robust maskulinitet – en såkaldt vitalisme, modtræk til symbolismen/tidlig modernisme. Han hugger ikke benene fri, da han dermed gerne vil "bevare virkningen af de kompakte kraftoverskud".

Det ville kunstnerisk svække det endelige resultat at hugge benene fri.

Inspiration har Magnus Krogh Andersen fra bl.a. Hans Syberg (1895 - 1979), som har lavet den store "Tyr", 1936, der står ved Dalum Landbrugsskole, og Anders Bundgaard (1864 - 1937), som i 1937 lavede Cimbrertieren i Ålborg.

The artist has made many granite figures and pieces of stone jewelry.

Born in Åbybro, farmer, soldier, mechanic and high school, he moved to Hinnerup and Halstum where he was leader of a recreation center. A steady and friendly Northerner!

Magnus Krogh Andersen was a member of the artist group, "Primus" in Hinnerup, where he received Hinnerup Culture Prize. His sculptures can be found all around the country.

In his sculptures we find a free, naturally robust masculinity – a so-called vitality, counter to symbolism and early modernism. He doesn't carve the legs free, as he prefers to "preserve the effect of compacted energy surplus". Carving the legs free would weaken the overall artistic result.

Magnus Krogh Andersen has drawn his inspiration from many people, including Hans Syberg (1895 – 1979) who, in 1936 created the large "Bull" that stands at Dalum Agricultural School, and Anders Bundgaard (1864 – 1937), who created "The Cimbrian Bull" in Ålborg.



Okse
Ox

Hjælpsomhed 2006 - Granit og Bronze Keld Moseholm, *1936, Bjerne.

13

Keld Moseholm har gennem hele livet arbejdet med skulpturen som en udtryksform, der tager afsæt i livet selv. Det er det helt nære liv, der skildres, da det er hans egen familie – hustru og børn – der er modeller for en lang række værker. Menneskekroppen går igen i stort set alle værker.

Keld Moseholm er især kendt for de senere års værker, der ofte betegnes som "de små tykke mænd". Det er værker, hvor mænd eller kvinder med trinde former tumler rundt eller optræder i utopiske eller humoristiske situationer.

De første kunstværker, vi så fra ham, var klassicistiske statuer.

Han fik i 2010 hovedpris ved Sculpture by the Sea i Australien på Bondi Beach. Har deltaget i Sculpture by the Sea i Århus 2009 og 2011. Han har deltaget i et omfattende antal solo- og gruppeudstillinger.

Kunstværket "Hjælpsomhed" viser også en helt umulig situation!
Lykkes det ene greb, mislykkes et andet!

Throughout his life, Keld Moseholm has worked with sculpture as a form of expression that portrays the very close, intimate life with his own family – wife and children – as models for a long series of works. The human body is central to almost all his work.

Keld Moseholm is especially known for his more recent works that are often described as "the small, fat men". They are works in which men or women with rounded figures roll around or participate in humorous situations.

The first works of art we saw from him were classical statues. In 2010 Keld Moseholm received the main prize for his participation in Sculpture by the Sea at Bondi Beach, Australia. He also participated in Sculpture by the Sea in Århus (2009 and 2011), and in many individual and group exhibitions.

*The artwork, Helpfulness also shows a totally impossible situation!
One action is successful and another one fails!*



Hjælpsomhed
Helpfulness

Ararat 2007 - Granit

Hans Otto Hansen, *1931, Sabro.

14

"Ararat" blev opstillet i forbindelse med 5 års jubilæum i Boligforeningen Porskjær. Kunstneren arbejder med stenhuggeri, metal- samt jernstøbning.

Iflg. 1. Mosebog, kap. 8: Noah strander på Ararats Bjerg. På kunstværket her ser man dyrene hugget i relief og poleret. Der er to af de fleste. Nederst ses fisk, på mellemstykket landdyr og øverst på stenen flyver fuglene.

Bjerget "Ararat" ligger i dag i Tyrkiet, tidligere lå det i Armenien. I det armenske rigsvåben anvender man en skitse af "Ararat"; Armenien har desuden på en af deres pengesedler samt på en mønt benyttet motivet med Ararat og Noahs Ark; det har givet anledning til stridigheder med Tyrkiet, idet de siger, at det er "falsk reklame"! Armenien svarer igen, at "månen ligger jo heller ikke i Tyrkiet – og I har en halvmåne på jeres flag"!

"Ararat" was exhibited in connection with the 5-years anniversary of the Porskjær Housing Association.

The artist works with sculpture, metal and cast iron.

According to Genesis, Chapter 8, Noah went aground on Mount Ararat. On the artwork one can see the animals carved in relief and polished. There are two of each of most of them. At the bottom are the fish, in the middle are the land animals and the birds are flying at the top of the stone.

Today, Mount Ararat is in Turkey but previously it was in Armenia and an outline of "Ararat" can still be seen on the Armenian coat of arms. In addition, Armenia has also featured Ararat and Noah's Ark on one of their currency notes and on a coin. That has given rise to a conflict with Turkey, where they claim that it is "false advertising". Armenia retaliates with; "The Moon isn't in Turkey, but you still have a half moon on your flag".



Ararat

Spiren 1990 - Granit

Jessie Husum, *1938, Skanderborg.

15

Efter 4-årig uddannelse på Kunstakademiet i Århus, hvor Jessie Husum fik en indføring i grundprocesserne for ler og gips, blev hun af en stenhugger inspireret til at arbejde i marmor og granit.

Jessie Husum arbejder ofte med organiske former, evt. efter levende model. Hun har udstillet på flere censurerede udstillinger.

Ved Næshøjskolen i Harlev står et fint næsehorn "Næssie" i granit, af Jessie Husum.

Efter at Jessie Husum har afhændet sit værksted, har hun koncentreret sig om at arbejde i ler og gips, desuden har det at male opnået højere prioritet for hende.

Kunstværket "Spiren" her signalerer liv og aktivitet.

After a 4-year education at the Århus Academy of Art, where Jessie Husum was introduced to the basic processes for working with clay and plaster, she became a stone carver, inspired to work with marble and granite.

Jessie Husum mostly works with organic shapes, sometimes using live models. She has exhibited at several examination exhibitions.

At the Næse Highschool in Harlev, there is a fine rhinoceros ("Nessie") in granite that Jessie Husum created.

Since the disposal of her workshop, she has concentrated on work with clay and plaster and given a higher priority to painting.

Jessie Husum's artwork, "The Germinating Seed", signals life and activity.



Spiren
The Germinating Seed

Uden titel 2000 Kristian Dalgaard, *1958

16

Kunstneren er uddannet billedhugger fra Det Kongelige Danske Kunstakademi. Han har udstillet nationalt og internationalt og har udført flere udsmykninger. Han arbejder i glasfiber, stentøj, stål og bronze. Kristian Dahlgaard havde sit gennembrud som en af de centrale skikkelser blandt De Unge Vilde. Han debuterede på udstillingen "Kniven på hovedet" i 1982 på Tranegården i Gentofte, hvor en række akademielever, Kristian Dahlgaard som eneste billedhugger, udstillede ekspressive værker – det var 80'erne generationens gennembrudsudstilling, startskud for "De unge Vilde" og dermed for en ny retning i dansk kunst! Kristian Dahlgaard har for mange år siden skabt en byggesten – en slags legoklod som han bygger sine skulpturer op af. Den kan sættes sammen på utallige måder. En figur med mål fra en skabelon ligger altid i STATENS VÆRKSTEDER FOR KUNST, den danner udgangspunkt for mange af Kristian Dahlgaards kunstværker og må kun bruges af ham.

Kunstneren udarbejder tegninger, som er forudsætninger for arbejdet med skulpturerne. De er oplæg for hans overvejelser, men opfattes som selvstændige værker. Kunstværket her er et åbent udtryk for de produkter, AVK fremstiller. Samtidig giver den visuelt en stor kontrast stilmæssigt til facaden på bygningen; dog er farven på kunstværket smukt koordineret med farven på bygningen.

The artist trained as a sculptor at the Royal Danish Academy of Art. He has exhibited both nationally and internationally and has carried out several decorative assignments. He works in glass fiber, stone, steel and bronze. Kristian Dahlgaard had his breakthrough as one of the key figures among The Young Wild Ones. His debut was at the exhibition, "Knife on the head" in 1982 at Tranegården in Gentofte, where he was the only sculptor among a number of the academy's students exhibiting expressive works of art. That was the breakthrough exhibition for the 80's generation and the take-off point for The Young Wild Ones; thereby initiating a new direction for Danish art! Many years ago, Kristian Dahlgaard created his "building bricks" - similar to Lego bricks; that can be put together in countless ways, and from which he can create and build his sculptures. A figure developed from a template lies permanently in the National Art Workshops for his exclusive use, and is the starting point for many of Kristian Dahlgaard's works of art. He first produces a drawing, that becomes the basic design for a possible sculpture and intended only for his own consideration. But today they are acknowledged as individual works of art. The work of art displayed here portrays the essence of the AVK products and at the same time provides a large visual contrast in style to the building's facade, while the colors of the artwork are beautifully coordinated with the color of the building.



Uden titel
Without title

En "skelpæl" er en pæl, som markerer et punkt på skellet mellem to jordstykker eller to ejendomme. Pælen skal være anbragt af en beskikket landinspektør, den må ikke hverken fjernes eller flyttes.

Til afmærkning skal anvendes godkendte skelmærker. Skelmærker skal have en varig, stabil udformning og skal være genkendelige som skelmærker.

Anvendelse af ordet "skel" og en krone kan ske på selve skelpælen eller på en metalplade, der fastgøres på mærket.

Skelpælene her markerer ikke nogen grænse eller skel mellem jord eller ejendom, de står her udelukkende som dekoration og et arkitektonisk indslag.

Ejeren har set dem på en rejse til Bali; skelpælene er fundet smukke og lidt sjove, er hentet hjem og opstillet i 2011.

A "boundary post" is a post that marks the boundary between two pieces of land, or two properties. The post must be positioned by an authorized land inspector and may not be moved or removed. Only approved posts may be used for marking boundaries. They must have a durable, long-lasting form and size, and the word "boundary" and a crown must either be marked on the post itself or on a metal plate attached to the post.

The boundary posts here do not mark any borders or boundaries between pieces of land or property. They stand here only for decoration and to provide an architectonic input. The owner saw them during a visit to Bali and found them to be both beautiful and amusing and brought them home and exhibited them in 2011.



Steler fra Bali



Skulpturer

Galten-Skovby

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