
































































| LAN | SKU | Item | Collection | Size | Frame Art | Description | Image | Material |
|--------------|--------|--|-----------------------------|---------------------|-----------|--|---|--------------------------|
| 570532602193 | 100716 | Alex Da Corte - As Long As The Sun Lasts (2022) | Louisiana Poster Collection | 59.4 x 84.1 cm (A3) | YES | Louisiana poster with the sculpture, As Long As The Sun Lasts, by the American artist, Alex Da Corte (b. 1980). Through the summer of 2022, the sculpture could be experienced on the Calder terrace in front of Louisiana's cafe. Eduardo Calder's three sculptures, which visually stand on the terrace, are among the most iconic works in the museum's park, but near the summer of 2022 his red mobile Little Jasey Wayne was temporarily replaced by a new work by Alex Da Corte. The large, colorful and humorous sculpture 'As Long as the Sun Lasts' stands both as a preview of the artist Alex Da Corte's summer exhibition at Louisiana and as a significant "exclamation point" at an iconic Louisiana spot. The sculpture is heavily inspired by Calder's work and combines his light, playful style with a solid footing, inspired by mass-produced fold-it-yourself toys. Hovering in a crescent moon with a ladder sits a large, blue version of Big Bird, a beloved character from the American children's TV show Sesame Street. Exhibition poster from Louisiana's major exhibition of new acquisitions, Illumination, in 2016. The brightly colored work, Borderland State (Pink Power Nocturne), (2016) is by American artist, Alex Da Corte (b. 1980), who works with the inherent qualities of things - things he finds and transforms into his spaces. Alex Da Corte possesses a superb feeling for the color and form potential of materials and for their symbolic language detached from functions. Without a more precise plan with the objects, Da Corte risks it all, and according to his own statement must give into the tension, failure and violence of fear. Illumination was a lavish presentation of contemporary art from around the world. With works by Gerhard Richter, William Kerecinski, Cindy Sherman, Alex Da Corte, Franc West, Catherine Opie, Jeff Wall and many more - including several young inhabitants in the museum's collection - Illumination was, at the time of the exhibition, the museum's largest presentation of new art to date in the collection. |  | 200 g Arctic Silk coated |
| 570532600084 | 11263 | Alex Da Corte - Borderland State Illumination (2016) | Louisiana Poster Collection | 59.4 x 84.1 cm (A3) | YES | Exhibition poster from Louisiana's major exhibition of new acquisitions, Illumination, in 2016. The brightly colored work, Borderland State (Pink Power Nocturne), (2016) is by American artist, Alex Da Corte (b. 1980), who works with the inherent qualities of things - things he finds and transforms into his spaces. Alex Da Corte possesses a superb feeling for the color and form potential of materials and for their symbolic language detached from functions. Without a more precise plan with the objects, Da Corte risks it all, and according to his own statement, must succumb to the tension, the failure and the violence of fear. Illumination was a lavish presentation of contemporary art from around the world. With works by Gerhard Richter, William Kerecinski, Cindy Sherman, Alex Da Corte, Franc West, Catherine Opie, Jeff Wall and many more - including several young inhabitants in the museum's collection - Illumination became the largest presentation of new art from the collection at the time - the history of the museum. |  | 200 g Arctic Silk coated |
| 570532600091 | 11334 | Alex Da Corte - Delirium I - Illumination (2016) | Louisiana Poster Collection | 60 x 47 cm | NO | Exhibition poster from Louisiana's major exhibition of new acquisitions, Illumination, in 2016. The brightly colored work, Delirium I, (2016) is by American artist, Alex Da Corte (b. 1980). Alex Da Corte possesses a superb feeling for the color and form potential of materials and for their symbolic language detached from functions. Without a more precise plan with the objects, Da Corte risks it all, and according to his own statement, must succumb to the tension, the failure and the violence of fear. Illumination was a lavish presentation of contemporary art from around the world. With works by Gerhard Richter, William Kerecinski, Cindy Sherman, Alex Da Corte, Franc West, Catherine Opie, Jeff Wall and many more - including several young inhabitants in the museum's collection - Illumination became the largest presentation of new art from the collection at the time - the history of the museum. |  | 200 g Arctic Silk coated |
| 570532602192 | 109389 | Alex Da Corte - Rubber Pencil Devil (2013) - Pink poster | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | Louisiana poster with style image from the video installation, Rubber Pencil Devil, (2013), by the American artist, Alex Da Corte (b. 1980). In the period from 14.07.22 to 8.12.23, Louisiana presents a visual powerhouse of an exhibition with Alex Da Corte, where, among other things, the video installation can be experienced. The exhibition is to date the largest exhibition in Europe of the young artist. Alex Da Corte works with both painting, sculpture, installation and video, and he often appears himself in disguise in his films - such as everything from Skipper Dread to Enimem and the Statue of Liberty. Alex comers spaces with color in a crossroads of design and visual culture. In connection with the exhibition at Louisiana, one can experience, among other things, a completely new work, which is a totally sweeping scenography with specially designed |  | 200 g Arctic Silk coated |
| 570532602193 | 109390 | Alex Da Corte - Rubber Pencil Devil exhibit | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | Louisiana poster with style image from the video installation, Rubber Pencil Devil, (2013), by the American artist, Alex Da Corte (b. 1980). In the period from 14.07.22 to 8.12.23, Louisiana presents a visual powerhouse of an exhibition with Alex Da Corte, where, among other things, the video installation can be experienced. The exhibition is to date the largest exhibition in Europe of the young artist. Alex Da Corte works with both painting, sculpture, installation and video, and he often appears himself in disguise in his films - such as everything from Skipper Dread to Enimem and the Statue of Liberty. Alex comers spaces with color in a crossroads of design and visual culture. In connection with the exhibition at Louisiana, one can experience, among other things, a completely new work, which is a totally sweeping scenography with specially designed |  | 200 g Arctic Silk coated |
| 570532602193 | 109390 | Alex Da Corte - Rubber Pencil Devil exhibit | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | Louisiana poster with style image from the video installation, Rubber Pencil Devil, (2013), by the American artist, Alex Da Corte (b. 1980). In the period from 14.07.22 to 8.12.23, Louisiana presents a visual powerhouse of an exhibition with Alex Da Corte, where, among other things, the video installation can be experienced. The exhibition is to date the largest exhibition in Europe of the young artist. Alex Da Corte works with both painting, sculpture, installation and video, and he often appears himself in disguise in his films - such as everything from Skipper Dread to Enimem and the Statue of Liberty. Alex comers spaces with color in a crossroads of design and visual culture. In connection with the exhibition at Louisiana, one can experience, among other things, a completely new work, which is a totally sweeping scenography with specially designed |  | 200 g Arctic Silk coated |
| 570532602193 | 109390 | Alex Da Corte - Rubber Pencil Devil exhibit | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | Louisiana poster with style image from the video installation, Rubber Pencil Devil, (2013), by the American artist, Alex Da Corte (b. 1980). In the period from 14.07.22 to 8.12.23, Louisiana presents a visual powerhouse of an exhibition with Alex Da Corte, where, among other things, the video installation can be experienced. The exhibition is to date the largest exhibition in Europe of the young artist. Alex Da Corte works with both painting, sculpture, installation and video, and he often appears himself in disguise in his films - such as everything from Skipper Dread to Enimem and the Statue of Liberty. Alex comers spaces with color in a crossroads of design and visual culture. In connection with the exhibition at Louisiana, one can experience, among other things, a completely new work, which is a totally sweeping scenography with specially designed |  | 200 g Arctic Silk coated |
| 570532600080 | 103038 | Ann Veronica Janssens - Hat Pink Turquoise (2020) | Louisiana Poster Collection | 59.4 x 84.1 cm (A3) | YES | Exhibition poster with detail of installation by the Belgian artist, Ann Veronica Janssens, in connection with the exhibition, 'Hat pink TURQUOISE', at Louisiana in 2020. Belgian Ann Veronica Janssens (b.1956) works almost scientifically to push the boundaries of the known when she challenges our perception of reality with fog formations, color traces, light effects and optical illusions. Ann Veronica Janssens has created sculptures and spatial installations for four decades and her art always takes familiar materials as a starting point: glass, liquids, fog and especially light. Louisiana Poster with the work Cystosine Fibrosis 1843-1853 by Anne Atkins, published in connection with this autumn's major exhibition THE SEA (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the deeper we dive beneath the surface, the more incredible things emerge. And when we uncover the pictorial atlas of the imagination, we are literally inundated with imaginations, stories, and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532602193 | 115883 | Anne Atkins - Cystosine Fibrosis | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The timeline and mythological ocean and 3) The anthropocene ocean. Louisiana Poster with the work Haymema furcata1843-1853 by Anne Atkins, published in connection with the autumn's large exhibition OCEAN (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532602193 | 115883 | Anne Atkins - Dichrysa atomarum | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The timeline and mythological ocean and 3) The anthropocene ocean. Louisiana Poster with the work Haymema furcata1843-1853 by Anne Atkins, published in connection with the autumn's large exhibition OCEAN (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532602193 | 115884 | Anne Atkins - Haymema furcata | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The timeline and mythological ocean and 3) The anthropocene ocean. Louisiana Poster with the work Haymema furcata1843-1853 by Anne Atkins, published in connection with the autumn's large exhibition OCEAN (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532602193 | 115887 | Anne Atkins - Rhodomela laccata | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The timeline and mythological ocean and 3) The anthropocene ocean. Louisiana Poster with the work Haymema furcata1843-1853 by Anne Atkins, published in connection with the autumn's large exhibition OCEAN (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532602193 | 115884 | Anne Atkins - Sargassum plumosum | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The timeline and mythological ocean and 3) The anthropocene ocean. Louisiana Poster with the work Haymema furcata1843-1853 by Anne Atkins, published in connection with the autumn's large exhibition OCEAN (2024). We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. |  | 200 g Arctic Silk coated |
| 570532600015 | 11263 | Arne Jacobsen - House of the Future (1929) | Louisiana Poster Collection | 59.4 x 84.1 cm (A3) | YES | In Jacobsen's tradition, the house is designed functionally and expresses man's control of the elements air, earth and water - with easy access to the house by car, boat, and a helicopter on the roof. The House of the Future is without excesses and is completely clean with a focus on the function of the building itself, as a kind of "living machine". At Louisiana in 2002, on the occasion of the world-famous architect's 100th birthday. The exhibition was a retrospective tribute to the architect and his modernist design and furniture art - here exemplified by the striking gas station at Skejshoved Harbor, north of Copenhagen. Arne Jacobsen's gas station at Røstvejen 24 was built in 1957 in connection with the construction of the new coastal road around Tårnbak and Skejshoved. The gas station was built in Jacobsen's well-known, functionalist style and is today a protected building. It is particularly known for its eye-catching roof, which partly provides shade from the sun and partly reflects light from the lamps on the central pillar and the building - in the same way as today's "up-lighters". The shape of the roof also sends a clear salute to the contours of one of Arne Jacobsen's chairs, the design classic, Mynen (The |  | 200 g Arctic Silk coated |
| 570532600015 | 11263 | Arne Jacobsen - Skejshoved Gas Station (1937) | Louisiana Poster Collection | 59.4 x 84.1 cm (A3) | YES | In Jacobsen's tradition, the house is designed functionally and expresses man's control of the elements air, earth and water - with easy access to the house by car, boat, and a helicopter on the roof. The House of the Future is without excesses and is completely clean with a focus on the function of the building itself, as a kind of "living machine". At Louisiana in 2002, on the occasion of the world-famous architect's 100th birthday. The exhibition was a retrospective tribute to the architect and his modernist design and furniture art - here exemplified by the striking gas station at Skejshoved Harbor, north of Copenhagen. Arne Jacobsen's gas station at Røstvejen 24 was built in 1957 in connection with the construction of the new coastal road around Tårnbak and Skejshoved. The gas station was built in Jacobsen's well-known, functionalist style and is today a protected building. It is particularly known for its eye-catching roof, which partly provides shade from the sun and partly reflects light from the lamps on the central pillar and the building - in the same way as today's "up-lighters". The shape of the roof also sends a clear salute to the contours of one of Arne Jacobsen's chairs, the design classic, Mynen (The |  | 200 g Arctic Silk coated |















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|--------------|--------|--|-----------------------------|---------------------|-----|--|---|--------------------------|
| 570532601205 | 00605 | Agger Jørn - Studies and Surprises (1971) | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>series of images that show a more delicate and sensual side than we usually see from Jørn. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana.</p> <p>Agger Jørn's pictures are about subjects that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 200 g Arctic Silk coated |
| 570532601830 | 00605 | Agger Jørn - Jørn (1965) | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>series of images that show a more delicate and sensual side than we usually see from Jørn. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana.</p> <p>Agger Jørn's pictures are about subjects that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 200 g Arctic Silk coated |
| 570532600164 | 005530 | Agger Jørn - The Future of the Past (1971) | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>series of images that show a more delicate and sensual side than we usually see from Jørn. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana.</p> <p>Agger Jørn's pictures are about subjects that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 200 g Arctic Silk coated |
| 570532600195 | 00553 | Agger Jørn print - Untitled (1972) | Collection Print | 29.7 x 42 cm (A3) | YES | <p>Louisiana print with Agger Jørn's work, Untitled, from 1972 – the year before the artist died. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana. The print is on extra strong, uncoated paper.</p> <p>Agger Jørn's talent spans far and wide and over almost all genres, and in this woodcut you can feel the inspiration from both Japan and Edward Munch.</p> <p>Agger Jørn's pictures are about things that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 240 Musken Lys |
| 570532601374 | 01484 | Agger Jørn - Nocturnal Vision (1966) | Louisiana Poster Collection | 34 x 89 cm | NO | <p>Vision Nocturne (1966) by the world famous Danish painter, Agger Jørn (1914-1972). In his nocturnal vision, Jørn has here let a flood of ideas loose behind a series of figures that were the drowned islands in an abandoned pool of oil. While several of the figures engage with each other in different ways, the colors drive them. There are obvious similarities with American Jackson Pollock (1912-1956), but with Jørn there is central figuration, with Pollock it becomes a more fluid abstraction.</p> <p>series of images that show a more delicate and sensual side than we usually see from Jørn. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana.</p> |  | 200 g Arctic Silk coated |
| 570532600185 | 00553 | Agger Jørn print - The Future of the Past (1971) | Collection Print | 29.7 x 42 cm (A3) | YES | <p>Agger Jørn's talent spans far and wide and over almost all genres, and in this woodcut you can feel the inspiration from both Japan and Edward Munch.</p> <p>Agger Jørn's pictures are about things that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 240 Musken Lys |
| 570532600171 | 00553 | Agger Jørn - Studies and Surprises (1971) | Collection Print | 29.7 x 42 cm (A3) | YES | <p>series of images that show a more delicate and sensual side than we usually see from Jørn. Agger Jørn is one of the central figures in 20th century Danish art and his works have a special place in Louisiana.</p> <p>Agger Jørn's pictures are about subjects that we all think about: Life, death, love and happiness. His pictures are populated by imaginary beings who, like us, are born and die, love, cry, laugh, etc.</p> <p>Jørn was a boundary-crossing artist in every way – both in terms of the international art scene, the COBRA movement, the Situationist International and much more, but also in relation to his thoughts on the artist's position in society.</p> <p>Agger Jørn's challenges to the substance of art, to the materials, were legendary and lifelong. He worked with and processed all known categories within the visual arts, and had a special eye for breaking down categorizations, if that was even possible for him.</p> <p>Jørn was critical of an elevated perception of art, and he deliberately challenged fine culture with banality, irony, humor and anti-aesthetics.</p> |  | 240 Musken Lys |
| 570532600179 | 013980 | August Strindberg - The Wave V | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>Louisiana Poster with the work <i>Belgen V</i>, 1901 by Peder Balke, published in connection with the autumn's major exhibition OCEAN (2004).</p> <p>We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures.</p> <p>OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an interaction between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet.</p> <p>OCEAN is conceived as a large, thematic exhibition where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The sublime and mythological ocean and 3) The Anthropocene ocean.</p> |  | 200 g Arctic Silk coated |
| 570532601879 | 00604 | August Herlin - Jaume (1946) | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>In Louisiana, Constructivist art has a special place. The museum's collection of Constructivist art was significantly strengthened in 1985 with a generous donation from the American McCrory Collection. A gift that followed in the years after Louisiana exhibited McCrory's collection in 1978 – the only known overview of Constructivist art at the time.</p> <p>Constructivism has its roots in Russia, where the avant-garde wanted to renew the artistic idiom after the Russian Revolution. With their art, the constructivists joined the break that emerged politically and socially. The artist, like the engineer and the scientist, had to build a new and better world.</p> <p>Constructivists built their paintings from geometric shapes, and thus hoped to create an art that could be understood by everyone.</p> |  | 200 g Arctic Silk coated |
| 570532601716 | 016875 | Barnett Newman on Paper | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>Louisiana Poster with the work <i>UNITED</i>, 1946, in connection with the exhibition series Louisiana on Paper in 2017 featuring the American artist Barnett Newman (1905-1970). Barnett Newman was one of the leading figures of the 1950's art scene in New York. There, he worked in a radical and revolutionary way with painting alongside artists such as Willem de Kooning, Jackson Pollock, and Mark Rothko.</p> <p>Together, they broke with the dominant European tradition and paved the way for entirely new directions in art with so-called Abstract Expressionism and Color Field painting. Newman believed that artists of a new era had to free themselves from all constraints, dive into chaos, and wrest the truth from the void to reach a "sublime now."</p> <p>As a draftsman and printmaker, Barnett Newman was also boundary-pushing, seeking new paths in his attempt to express mental and existential conditions. It was precisely in this capacity that we encountered him in this Louisiana on Paper exhibition, which showcased a selection of 12 drawings and 26 graphic works.</p> |  | 200 g Arctic Silk coated |
| 570532601264 | 016887 | Leopold & Rudolf Blasko - Phosphora myzomema, Siphonophora, Glas (1980-1980) | Louisiana Poster Collection | 39.4 x 84.1 cm (A2) | YES | <p>Poster with the work <i>Phosphora myzomema, Siphonophora, Glas</i>, 1980-1980 by Leopold & Rudolf Blasko, released in connection with the upcoming major exhibition THE SEA (2024).</p> <p>We know more about the surface of Mars than about the world's oceans, which cover more than 70% of our own planet. But the deeper we dive below the surface, the more incredible things emerge. And if we open the atlas of imagination, we are flooded with ideas, stories, and fantastic creatures.</p> <p>THE SEA takes shape as a large thematic exhibition where myths, history, and the present merge. It's an exploration where art, culture, and science meet. The exhibition spans the entire South Wing of the museum and consists of three main themes: 1) The Sea between Art and Science, 2) The Sublime and Mythological Sea, and 3) The Anthropocene Sea.</p> <p>The exhibition opens with an exploration of art and cultural objects that lie at the crossroads of aesthetics and science, such as Anna Akina's 'cymerotes of seaweed', Emilia Skarum's art film from the depths of the Gulf of Mexico, or Leopold and Rudolf Blasko's incredible glass models of invertebrate sea creatures.</p> |  | 200 g Arctic Silk coated |









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| 570532600915 | 15812 | Alexander Calder - Antislater Anniversary poster | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>sculptures in total have been permanent fixtures in Louisiana's sculpture park since 1976, and the view of the threshold from the Calder terrace has since become an integral part of a visit to Louisiana. The poster is a reprint in connection with Louisiana's 80th anniversary in 2016.</p> <p>Acrobats, line dancers and the planets of the sky were a great source of inspiration for many of Calder's sculptures. What they have in common is that they are constantly in motion, and that this movement apparently takes place almost freely in space.</p> <p>But invisible forces ultimately determine how they move. In his sculptures, Calder did not just want to show the movement, but also to capture it and make visible the forces by which the movement is bound.</p> <p>Many have tried to describe the playful grace of the Calder sculptures. The French philosopher, Jean Paul Sartre thus:</p> <p>An object by Calder is like the sea. Forever repeated, always new. One look at it is not enough. You have to live with it every day and let yourself be enchanted.</p> <p>The poster is a reprint of the poster from Louisiana's Alexander Calder exhibition in 1995-96.</p> <p>Louisiana poster featuring the work, The Igana, (1968), by American artist, Alexander Calder. (1898-1976), from Louisiana's Calder exhibition in 1985. Since 1976, three of Calder's iconic sculptures have been permanent fixtures in the Louisiana Sculpture Park, and the view of the Sound from the Calder terrace has since become an integral part of a visit to Louisiana.</p> <p>Acrobats, line dancers and the planets of the sky were a great source of inspiration for many of Calder's sculptures. What they have in common is that they are constantly in motion, and that this movement apparently takes place almost freely in space.</p> <p>But invisible forces ultimately determine how they move. In his sculptures, Calder did not just want to show the movement, but also to capture it and make visible the forces by which the movement is bound.</p> <p>Many have tried to describe the playful grace of the Calder sculptures. The French philosopher, Jean Paul Sartre thus:</p> <p>An object by Calder is like the sea. Forever repeated, always new. One look at it is not enough. You have to live with it every day and let yourself be enchanted.</p> |  | 170 g Munchen Lyte |
| 5705326011819 | 106299 | Alexander Calder - The Igana (1968) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>1963: This photograph of Opie became a crowd favorite from day one when Louisiana opened the 2016 exhibit, Illumination – incidentally, an exhibit that provided the largest amount of new art to the collection in the museum's history.</p> <p>Actually, Catherine Opie's work is a series, consisting of 50 photographs. Opie, who has otherwise been particularly known for her sometimes hard-boiled depictions of various subcultures, convey a both sensitive and delicate portrait of the Hollywood icon, Elizabeth Taylor's home at 700 Nimes Road in Beverly Hills.</p> <p>Elizabeth Taylor died in the hospital while Opie was working on the photographs, and the series has therefore become a small, intimate monument to a bygone star, equal parts myth and ordinary human life with a mixture of glittering jewels and banal.</p> |  | 200 g Arctic Silk coated |
| 570532600040 | 11333 | Catherine Opie - 700 Nimes Road (2012) | Louisiana Poster Collection | 72,7 x 60 cm | NO | <p>Louisiana poster with the work, Couple, (2004), by the British painter, Cecily Brown (b. 1969). A summer day in the forest floor, a couple in a close embrace – everything exudes life, colour, sensuality and erotic power in this painting by Cecily Brown, who currently lives in New York. Louisiana presented Cecily Brown in 2018-2019 at a large exhibition, which received wide attention and was called "phenomenal" and "a scoop" by reviewers.</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> <p>Cecily Brown builds tableaux with equal parts irony, heroism and means from pornography. Despite the tight touch, she often draws inspiration for her world of motifs from human conflicts.</p> <p>Exhibition poster with the work, Girl on a swing, (2004), by the British painter, Cecily Brown (b. 1969). Louisiana presented Cecily Brown in 2018-2019 at a large exhibition, which received wide attention and was called "phenomenal" and "a scoop" by reviewers.</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times.</p> <p>Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 200 g Arctic Silk coated |
| 570532600015 | 11622 | Cecily Brown - Couple (2004) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, Analysis of Beauty (After Hogarth) (2014), by the British painter, Cecily Brown, (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Louisiana print with the work, Untitled (After Jean des Dames Cruelles) (2013), by the British painter, Cecily Brown (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 200 g Arctic Silk coated |
| 570532600015 | 11624 | Cecily Brown - Girl on a Swing (2004) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, Analysis of Beauty (After Hogarth) (2014), by the British painter, Cecily Brown, (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Louisiana print with the work, Untitled (After Jean des Dames Cruelles) (2013), by the British painter, Cecily Brown (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 200 g Arctic Silk coated |
| 5705326021219 | 100832 | Cecily Brown - Analysis of Beauty (After Hogarth) | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Louisiana poster with the work, Untitled (After Jean des Dames Cruelles) (2013), by the British painter, Cecily Brown (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Louisiana print with the work, Analysis of Beauty (After Hogarth) (2014), by the British painter, Cecily Brown, (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 260 Munken Lyte |
| 5705326021219 | 100833 | Cecily Brown - Untitled (After Jean des Dames Cruelles) (2013) | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Louisiana poster with the work, Analysis of Beauty (After Hogarth) (2014), by the British painter, Cecily Brown, (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Louisiana print with the work, Untitled (After Jean des Dames Cruelles) (2013), by the British painter, Cecily Brown (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 170 g Munchen Lyte |
| 5705326021219 | 100917 | Cecily Brown - Untitled (2018) | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Louisiana poster with the work, Analysis of Beauty (After Hogarth) (2014), by the British painter, Cecily Brown, (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Louisiana print with the work, Untitled (2018), by the British painter, Cecily Brown (b. 1969), who has been working in New York since 1995. The work is done in water colour, ink and oil paint and the title refers to Brown's inspiration from the English 18th century painter, William Hogarth. The work is printed on extra strong, uncoated paper in A3 size (29,7 x 42 cm).</p> <p>Cecily Brown is considered one of the figures who helped to pave the way for the resurgence of painting in recent times. Brown works with many current issues, among others the dissolution of traditional gender roles, the politicized everyday life and the restless, erotic energy of the times.</p> |  | 260 Munken Lyte |
| 5705326038017 | 113457 | Chaim Soutine - Le Grand Arbre à Venise (Det store træ i Venedig) (1929) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, Le Maître d'hôtel, by the painter, Chaim Soutine (1893-1943), published in connection with the Louisiana exhibition in 2024. Chaim Soutine was born in what is today Belarus, and is counted among the leading – and is considered among the leading expressionists of the so-called Paris School, and it is obvious that with the exhibition in Humlebæk – the first ever in Northern Europe – he will gain a new and larger audience. Despite being considered a central artist in classical modernism, Soutine has not previously achieved far-reaching attention in our latitudes.</p> <p>As a painter, Soutine went his own way. Where many of his contemporaries were preoccupied with avant-garde Cubism, Dadaism and Fauvism, Soutine was relatively unimpressed by these ramifications of Modernism. Instead, he cultivated his own characteristic, very intense painting and an expressive expression that makes his paintings completely unique.</p> <p>Soutine painted figures, still lifes and landscapes and is known for his distorted motifs, fiery colors and restless, powerful brushwork. His paintings are explosions of color, beautiful and violent at the same time and with an intensely trembling, disturbing and jagged imagery.</p> |  | 200 g Arctic Silk coated |
| 5705326038015 | 113448 | Chaim Soutine - The Piccolo 1929 | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Louisiana poster with the work, Le Maître d'hôtel, by the painter, Chaim Soutine (1893-1943), published in connection with the Louisiana exhibition in 2024. Chaim Soutine was born in what is today Belarus, and is counted among the leading – and is considered among the leading expressionists of the so-called Paris School, and it is obvious that with the exhibition in Humlebæk – the first ever in Northern Europe – he will gain a new and larger audience. Despite being considered a central artist in classical modernism, Soutine has not previously achieved far-reaching attention in our latitudes.</p> <p>As a painter, Soutine went his own way. Where many of his contemporaries were preoccupied with avant-garde Cubism, Dadaism and Fauvism, Soutine was relatively unimpressed by these ramifications of Modernism. Instead, he cultivated his own characteristic, very intense painting and an expressive expression that makes his paintings completely unique.</p> <p>Soutine painted figures, still lifes and landscapes and is known for his distorted motifs, fiery colors and restless, powerful brushwork. His paintings are explosions of color, beautiful and violent at the same time and with an intensely trembling, disturbing and jagged imagery.</p> |  | 200 g Arctic Silk coated |
| 5705326038018 | 113447 | Chaim Soutine - The Head Water | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Louisiana poster with the work, Le Maître d'hôtel, by the painter, Chaim Soutine (1893-1943), published in connection with the Louisiana exhibition in 2024. Chaim Soutine was born in what is today Belarus, and is counted among the leading – and is considered among the leading expressionists of the so-called Paris School, and it is obvious that with the exhibition in Humlebæk – the first ever in Northern Europe – he will gain a new and larger audience. Despite being considered a central artist in classical modernism, Soutine has not previously achieved far-reaching attention in our latitudes.</p> <p>As a painter, Soutine went his own way. Where many of his contemporaries were preoccupied with avant-garde Cubism, Dadaism and Fauvism, Soutine was relatively unimpressed by these ramifications of Modernism. Instead, he cultivated his own characteristic, very intense painting and an expressive expression that makes his paintings completely unique.</p> <p>Soutine painted figures, still lifes and landscapes and is known for his distorted motifs, fiery colors and restless, powerful brushwork. His paintings are explosions of color, beautiful and violent at the same time and with an intensely trembling, disturbing and jagged imagery.</p> |  | 200 g Arctic Silk coated |
| 5705326038015 | 113445 | Chaim Soutine - The Valet | Louisiana Poster Collection | 42 x 73 cm | NO | <p>Louisiana poster with the work, Le Maître d'hôtel, by the painter, Chaim Soutine (1893-1943), published in connection with the Louisiana exhibition in 2024. Chaim Soutine was born in what is today Belarus, and is counted among the leading – and is considered among the leading expressionists of the so-called Paris School, and it is obvious that with the exhibition in Humlebæk – the first ever in Northern Europe – he will gain a new and larger audience. Despite being considered a central artist in classical modernism, Soutine has not previously achieved far-reaching attention in our latitudes.</p> <p>As a painter, Soutine went his own way. Where many of his contemporaries were preoccupied with avant-garde Cubism, Dadaism and Fauvism, Soutine was relatively unimpressed by these ramifications of Modernism. Instead, he cultivated his own characteristic, very intense painting and an expressive expression that makes his paintings completely unique.</p> <p>Soutine painted figures, still lifes and landscapes and is known for his distorted motifs, fiery colors and restless, powerful brushwork. His paintings are explosions of color, beautiful and violent at the same time and with an intensely trembling, disturbing and jagged imagery.</p> |  | 200 g Arctic Silk coated |
| 5705326038015 | 113448 | Chaim Soutine - Still life with herring (1915-1916) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Louisiana poster with the work, Le Maître d'hôtel, by the painter, Chaim Soutine (1893-1943), published in connection with the Louisiana exhibition in 2024. Chaim Soutine was born in what is today Belarus, and is counted among the leading – and is considered among the leading expressionists of the so-called Paris School, and it is obvious that with the exhibition in Humlebæk – the first ever in Northern Europe – he will gain a new and larger audience. Despite being considered a central artist in classical modernism, Soutine has not previously achieved far-reaching attention in our latitudes.</p> <p>As a painter, Soutine went his own way. Where many of his contemporaries were preoccupied with avant-garde Cubism, Dadaism and Fauvism, Soutine was relatively unimpressed by these ramifications of Modernism. Instead, he cultivated his own characteristic, very intense painting and an expressive expression that makes his paintings completely unique.</p> <p>Soutine painted figures, still lifes and landscapes and is known for his distorted motifs, fiery colors and restless, powerful brushwork. His paintings are explosions of color, beautiful and violent at the same time and with an intensely trembling, disturbing and jagged imagery.</p> |  | 200 g Arctic Silk coated |
| 5705326021271 | 108035 | Christian Schad - Liebende Knaben (1929) | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Louisiana poster with the work, Liebende Knaben - Loving Boys - (1929), by the German artist, Christian Schad, (1894-1962). The poster is published in 2022 in connection with Louisiana's exhibition about Germany in the 1920s, The Cold Eye. Schad's work is a good image of the artistic interest in the fluid boundaries between gender and sexuality that flourished in 1920s Berlin.</p> <p>In Germany, gender roles change with the end of the First World War. Women get the right to vote in 1919 and move forward on the labor market. The artists are interested in these changes and with an almost sociological look they construct a category of the liberated, Neue Frau - The new woman. The women is often portrayed as androgynous with masculine features, a short page, a cigarette, a shirt, perhaps a tie, and a flat torso.</p> <p>In nightclubs in Berlin, for example the famous Eldorado, a significant subculture arises among transgenders and homosexuals, which the police see through - and which is depicted by the artists of the period.</p> <p>In 1918, Louisiana's exhibition showed Christian's documentation of his California, "Running Fence": A white nylon fabric that Christo, after several years of preparation, traveled from the coast and 40 kilometers inland, at a height of 5.5 meters, suspended from 2000 masts.</p> <p>Christo has always worked on gigantic projects: a 20,000 square meter orange carpet over a valley in the United States - a work Louisiana also exhibited in 1974 - and the wrapping of the German government building in Berlin, to name just a few.</p> <p>Also with Running Fence, the Louisiana exhibition showed Christo's documentary and sociological reportage about the preparations, which for Christo were part of the artwork.</p> |  | 170 g Munchen Lyte |
| 5705326018111 | 108016 | Christo - Running Fence California (1972-76) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Louisiana poster featuring the work, Pool and Stages, (1971), by British artist David Hockney. Hockney is one of Britain's most influential artists of the 20th century and was central to the 80s pop art scene in London. Hockney is very well known among many visitors to Louisiana, where he has exhibited several times.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>Here we are back in 1964, when the then 27-year-old David Hockney moved from Great Britain to sunny California. The American west coast environment inspired him and he painted a large number of pictures of swimming pools with or without people, often bathed in delicate pink, light blue or light green shades.</p> |  | 200 g Arctic Silk coated |
| 5705326011116 | 106059 | David Hockney - Pool and stages | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster featuring the work, Pool and Stages, (1971), by British artist David Hockney. Hockney is one of Britain's most influential artists of the 20th century and was central to the 80s pop art scene in London. Hockney is very well known among many visitors to Louisiana, where he has exhibited several times.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>Here we are back in 1964, when the then 27-year-old David Hockney moved from Great Britain to sunny California. The American west coast environment inspired him and he painted a large number of pictures of swimming pools with or without people, often bathed in delicate pink, light blue or light green shades.</p> |  | 200 g Arctic Silk coated |

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| | | | | | | <p>Louisiana poster with the work, <i>Park Hotel Munich</i>, (1972), by the artist David Hockney (b. 1937). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> <p>Today, David Hockney lives in Normandy, where he constantly experiments with materials and captures local moods with his fantastic line and sure sense of color.</p> <p>Exhibition poster with the work, <i>Two Women on Beach</i>, (1898), by the Norwegian artist, Edward Munch (1863-1944). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>Louisiana acquired Hockney's giant painting, <i>A Closer Grand Canyon</i>, in 2007. The work consists of 60 smaller canvases, assembled into one large picture, which has since become an absolute masterpiece in the collection.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> | | 370 g Munchen Lure |
| 5795326012373 | 1068377 | David Hockney - Hotel Park Munich | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Today, David Hockney lives in Normandy, where he constantly experiments with materials and captures local moods with his fantastic line and sure sense of color.</p> <p>Exhibition poster with the work, <i>Two Women on Beach</i>, (1898), by the Norwegian artist, Edward Munch (1863-1944). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>Louisiana acquired Hockney's giant painting, <i>A Closer Grand Canyon</i>, in 2007. The work consists of 60 smaller canvases, assembled into one large picture, which has since become an absolute masterpiece in the collection.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> | | 200 g Arctic Silk coated |
| 579532800945 | 11841 | David Hockney - A Closer Grand Canyon | Louisiana Poster Collection | 137 x 46 cm | YES | <p>Today, David Hockney lives in Normandy, where he constantly experiments with materials and captures local moods with his fantastic line and sure sense of color.</p> <p>Exhibition poster with the work, <i>Two Women on Beach</i>, (1898), by the Norwegian artist, Edward Munch (1863-1944). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>Louisiana acquired Hockney's giant painting, <i>A Closer Grand Canyon</i>, in 2007. The work consists of 60 smaller canvases, assembled into one large picture, which has since become an absolute masterpiece in the collection.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> | | 200 g Arctic Silk coated |
| 5795326011550 | 11236 | David Hockney - Mount Fuji and Flowers | Louisiana Poster Collection | 39,4 x 84,1 cm | YES | <p>Today, David Hockney lives in Normandy, where he constantly experiments with materials and captures local moods with his fantastic line and sure sense of color.</p> <p>Exhibition poster with the work, <i>Two Women on Beach</i>, (1898), by the Norwegian artist, Edward Munch (1863-1944). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>Louisiana acquired Hockney's giant painting, <i>A Closer Grand Canyon</i>, in 2007. The work consists of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> | | 200 g Arctic Silk coated |
| 5795326011482 | 1062500 | David Hockney - Iris with Ewan bottle | Louisiana Poster Collection | 59,4 x 84,1 cm | YES | <p>Today, David Hockney lives in Normandy, where he constantly experiments with materials and captures local moods with his fantastic line and sure sense of color.</p> <p>Exhibition poster with the work, <i>Two Women on Beach</i>, (1898), by the Norwegian artist, Edward Munch (1863-1944). Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>Louisiana acquired Hockney's giant painting, <i>A Closer Grand Canyon</i>, in 2007. The work consists of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired David Hockney's giant painting <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> | | 200 g Arctic Silk coated |
| 5795326011785 | 1077373 | David Hockney - Nickels Canyon | Louisiana Poster Collection | 92 x 95 cm | YES | <p>Louisiana poster with the work, <i>Nichols Canyon</i>, (1980), from the exhibition with David Hockney (b. 1937) at Louisiana in 2001/02. Hockney is one of Britain's most influential artists of the 20th century and was central to the 60s pop art scene in London. He is extremely well known among many guests at Louisiana, where he has exhibited several times.</p> <p>David Hockney is loved by many for his ability to touch the ordinary - that which the world mostly consists of. He likes to let it float a bit, so that we become involved, because Hockney both offers a motif and that we ourselves get involved in processing the scene.</p> <p>In 2007, Louisiana acquired a very special work with another great valley as its motif: Hockney's giant painting, <i>A Closer Grand Canyon</i> (1998), consisting of 60 smaller canvases assembled into one large picture - a work which has since become an absolute masterpiece in the collection.</p> <p>Exhibition poster featuring the work <i>Wintgate 6-7 May from the Arrival of Spring in 2015</i>, in connection with the exhibition series <i>Louisiana on Paper</i> with the American artist David Hockney in 2015.</p> <p>The exhibition allowed Hockney to unfold his work within the <i>Louisiana on Paper</i> context - showcasing the artist's stunning drawings of the landscape in his native Yorkshire. They were executed in a completely classical style, sometimes under the open sky, other times from the driver's seat of a car parked at the edge of a fence.</p> <p>Hockney masters classical drawing like few others, and with his extraordinary landscape series, he inscribes himself in the history of drawing. The works in the exhibition also included motifs by Picasso, Matisse, and van Gogh. However, stepping in the footsteps of the great masters was not the true intention behind the works. The drawings also had the character of documentation.</p> <p><i>Louisiana on Paper</i> is a series of museum dedications to artists' graphic works, drawings, and other works on paper. These are often small, intense exhibitions that invite close engagement, as they closely reflect the artist's creative process or register of his creative practice.</p> <p>Louisiana poster with the work, <i>Winter Children</i>, (1976), by the Danish artist, Oda Trier Mørch, (1909-2001). For many who visited Louisiana's exhibition, I did Verden, with Oda Trier Mørch's graphic works in 2015, it was a nostalgic reunion. For a younger generation, it was new and eye-opening.</p> <p>With the book <i>Vinterbarn</i> from 1976, and the images of births and women giving birth, Oda Trier Mørch added a completely new dimension to an image culture where this common human condition has been astonishingly untold.</p> <p>Where death is a widespread theme in the visual arts, the beginning of life itself is a motif that only gained greater artistic attention with feminism.</p> | | 200 g Arctic Silk coated |
| | 110874 | David Hockney - Wintgate 6-7 May from the Arrival of Spring in | Louisiana Poster Collection | 59,4 x 84,1 cm | YES | <p>Louisiana poster with the work, <i>Winter Children</i>, (1976), by the Danish artist, Oda Trier Mørch, (1909-2001). For many who visited Louisiana's exhibition, I did Verden, with Oda Trier Mørch's graphic works in 2015, it was a nostalgic reunion. For a younger generation, it was new and eye-opening.</p> <p>With the book <i>Vinterbarn</i> from 1976, and the images of births and women giving birth, Oda Trier Mørch added a completely new dimension to an image culture where this common human condition has been astonishingly untold.</p> <p>Where death is a widespread theme in the visual arts, the beginning of life itself is a motif that only gained greater artistic attention with feminism.</p> | | 200 g Arctic Silk coated |
| 579532600639 | 9913 | Oda Trier Mørch - Winter Children (1976) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, <i>My Libertine - Blue</i>, (2016), by the American artist, Dorothy Iannone (b. 1933). The work is one of three <i>Statues of Liberty</i> that Iannone created as a mural for the park, The High Line, in New York, where they were exhibited from 2018-2020. Freedom, free love and liberated sexuality are central themes in Dorothy Iannone's erotic images. In 2022, Louisiana presents a retrospective selection of Iannone's works, as part of the exhibition series, <i>Louisiana on Paper</i>.</p> <p>Since the 1960s, Iannone has developed a brightly colored, ornamental imagery that unfolds in paintings, drawings, books, video sculptures and more.</p> <p>Dorothy Iannone's personal love relationships constitute an essential element. But the autobiographical depictions build on a solid foundation of mythological and historical depictions of relationships and gender, love, sex and ecstasy. Here, Iannone draws on references ranging from antiquity, the Icelandic sagas, Christianity and the Baroque to Indian tantra, world literature and film history.</p> | | 200 g Arctic Silk coated |
| 5795326020453 | 108999 | Dorothy Iannone - My Libertine - Blue (2016) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Many works have the character of 'psychotic' 'graphic novels', where handwritten texts and images together tell the stories - hurriedly and with the humor embedded in both linguistic and pictorial details.</p> | | 200 g Arctic Silk coated |
| 5795326012809 | 106632 | Edward Munch - Girls on Bridge (1902) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, <i>Pigene på broen</i>, (1902), by the Norwegian artist, Edward Munch, (1863-1944), published in connection with Louisiana's exhibition of Munch in 1975. Edward Munch was and is a central figure in European Expressionism around the year 1900.</p> <p>Munch designed several of his motifs based on man's challenges with identity: the relationship to society, to nature and to himself. Like Kierkegaard and Freud, Munch had a special psychological ability to look inward.</p> <p>From his own traumatic experiences, Munch developed his very own symbolism, and created images that express man's deepest emotional experiences, an extremely subjective art, an expressionism in Munch's sense.</p> | | 200 g Arctic Silk coated |
| 5795326013168 | 108921 | Edward Munch - Two Women on beach (1898) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, <i>Two women on the beach</i>, (1898), by the Norwegian artist, Edward Munch, (1863-1944). The poster was published in connection with the Louisiana exhibition, Edward Munch - painter and photographer, in 1988. The exhibition showed, among other things, how Munch also used photography as a background for his art: <i>Two women on the beach</i> is a woodcut on paper - the starting point is a photograph of Munch's aunt and sister.</p> <p>In Munch's production, one encounters not least a large number of self-portraits, which can be seen as a projected self-comfortation. From the apparently self-confident 23-year-old, to Self-portrait at 2 and a quarter of a night, where Munch, at 86, has painted himself as an old man - with death as a shadow behind him.</p> <p>In connection with Munch's painted self-portraits, a number of photographs appear. Munch himself spoke about his <i>Fate Photographs</i> - the photographed self-portraits from 1902-08, which both resemble the painted self-portraits and which also express the same fatal melancholy. Munch used photography as a tool in his work with painting, a form of work of which the Louisiana exhibition showed many examples on.</p> | | 200 g Arctic Silk coated |
| 5795326011903 | 1040045 | Edith Remington - Mauseau (1951) | Louisiana Poster Collection | 83,2 x 128,9 cm | NO | <p>Connection with the exhibition, <i>Fantastic Women</i>, at Louisiana in 2020. In London, in the late 1970s, Remington joins the British Surrealist Group, and becomes one of the most important representatives of British surrealism.</p> <p>Associated with the surrealist period, Edith Remington attends weekly meetings of the surrealists in London. Together with another of the club's surrealists, Indian-English, Inel Colquhoun, she practices automatic writing and automatic drawing, a technique for creating art in an almost trance-like state.</p> <p>Edith Remington's works are shown at major exhibitions of surrealist art and many of her texts and drawings are published in journals on surrealism.</p> <p>Remington participates, at André Breton's invitation, in the exhibition, <i>Le Surréalisme en 1947</i>, at the Galerie Maeght in Paris, in 1950. Remington in</p> | | 200 g Arctic Silk coated |
| 5795326014740 | 106062 | Egon Schiele - Seated Woman | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Seated Woman is also known as Seated Woman with Banded Knee and is a portrait of Schiele's wife, Edith. Schiele produced portraits of Edith in oil, watercolor and ink right up until her death during the Spanish Flu.</p> <p>When Schiele started at the art academy, he made contact with Gustav Klimt, who was then well established as an artist in Vienna. Klimt invited in 1905 Schiele to exhibit four paintings at the Wiener Kunstschau, where Schiele came in good company - with pictures by Munch, Matisse, Kokoschka, Gleugelin and Van Gogh.</p> | | 200 g Arctic Silk coated |
| 5795326013153 | 104046 | Eileen Agar - Infinite Loop (1941) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Exhibition poster featuring the work, <i>Infinite Loop</i>, (1941) by Argentinian-English artist, Eileen Agar (1899 - 1991), released in conjunction with the exhibition, <i>Fantastic Women</i>, at Louisiana in 2020. At the recommendation of Henry Moore, Agar joins The London Group, in 1933 and has her first solo exhibition in the same year.</p> <p>Eileen Agar's work includes various media: painting, drawing, objects, collage, footage and photography. As the only female English artist, she was selected to participate in the Surrealism exhibition at the New Burlington Galleries in 1936.</p> <p>Agar becomes a member of The British Surrealist Group and exhibits with them in Paris, New York and Tokyo. In 1935 she is shown at the major exhibition, <i>FantastoArt: Dad, Surrealism of MOMA</i> in New York.</p> | | 200 g Arctic Silk coated |
| 5795326000837 | 1038910 | Elsworth Kelly - Sunflower (1957) | Louisiana Poster Collection | 59,4 x 84,1 cm (A1) | YES | <p>Louisiana poster with the work, <i>Sunflower</i>, (1957), by the American artist, Elsworth Kelly (1923-2015). The poster was printed in conjunction with Louisiana's 2012 exhibition with the artist, which featured 40 drawings of plants and flowers. For more than a lifetime, Kelly set the agenda for abstract art in the United States.</p> <p>Elsworth Kelly - who is otherwise known as one of the USA's leading figures in Hard Edge painting - Color-Field and Pop Art, where he e.g. experimented with canvases in new formats - shows in the work, <i>Sunflower</i>, a completely different, less gestural, side of himself.</p> <p>A stay in France in the years 1948-54 laid the foundation for his fascination and close observation of nature, and it was here that Kelly developed his abstract imagery, inspired by artists such as Claude Monet, Jean Arp and Henri Matisse.</p> <p>Kelly's drawings are done with simplicity and care in line for form, so that the lines in the fine outlines of plants appear intense and vibrant.</p> | | 200 g Arctic Silk coated |












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|---------------|--------|--|-----------------------------|---------------------|-----|--|---|-------------------------------|
| | | | | | | <p>Louisiana Poster with excerpt of the work, <i>Snails Slow in Fertile Ground (Every Thought is an Opening)</i>, by the English artist, Emma Talbot. In 1965, published in conjunction with the Louisiana exhibition in 2023. On <i>Unserstellige Momente</i>, about the conditions of creativity in an age where artificial intelligence raises questions such as 'what is particularly human?' The exhibition examines this with works from more than 80 artists and with the help of science and literature.</p> <p>The exhibition arose out of a concern about structural flaws in our modern society - not least in relation to today's children and young people, explains Mathias Lüssing Seeborg, museum inspector at Louisiana. In light of technological development, it has become particularly clear that alignment, structuring and measurability plays a big role in the way we arrange ourselves today. This is good news for the computer, which handles predictability better than us. But is it good news for us humans?</p> <p>Creativity is a central concept in our culture, and it has many meanings. We use it frequently and in very different contexts. Regardless of the context, the concept of creativity has a core of being good at inventing, good at creating something valuable new. Whether someone is creative is therefore also about what we think is valuable. That is, when does something have meaning and thus value for society or for the individual? What is innovation, new thinking, renewal?</p> <p>The <i>snatched person</i> is a central motif in the exhibition. For example, man, who is reduced to his functionality in a system, which we see, among other things, in Japanese Tetsuya Ishida's masterpiece <i>Mobae (Awakening)</i> from 1998. Here we see boys in a school sitting in straight rows with perfectly identical faces. Some have even been transformed into the microscopes they use in teaching - like instrumentalized children.</p> |  | |
| 576532623711 | 113378 | Emma Talbot - Snails Slow in Fertile Ground (Every Thought is an Opening) (2023) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | |  | 200 g Arctic Silk coated |
| 5765326238110 | 113378 | Francis Bacon - Man and Child (1961) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Francis Bacon's work can only be categorized with difficulty, but he has had an impact on a generation of other, younger painters, e.g. Baselitz, Kiefer, Chja and Clements.</p> <p>Bacon's artistic roots can be found in interwar surrealism and since the 1940s he has developed his strongly personal style - described as a kind of "figurative action-painting", which contains a synthesis of violence and beauty, a simultaneously brutal but also tender expression.</p> |  | 200 g Arctic Silk coated |
| 5765326231405 | 108625 | Franciska Clausen - Unfitted (1998) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Louisiana poster with the work, <i>Unfitted</i>, (1998), by the Danish artist, Franciska Clausen (1895-1980). The work here became part of Louisiana's collection following a generous donation of Constructivist art from the American McCrory Collection. The donation followed in the years after Louisiana in 1978 exhibited McCrory's collection - the only known overseas of the art form at the time.</p> <p>Franciska Clausen was among the first artists to introduce constructivism in Denmark in the 1930s, together with Robert Jacobsen and Richard Mortensen, among others.</p> <p>Constructivism has its roots in Russia, where the avant-garde wanted to renew the artistic idiom after the Russian Revolution. With their art, the Constructivists joined the break that emerged politically and socially. The artist, like the engineer and the scientist, had to build a new and better world.</p> <p>The style had a geometric starting point. The expression had to be rational, objective and useful. Constructivists distance themselves from any depiction of the seen, the emotional and spontaneous, and instead create their own reality.</p> |  | 200 g Arctic Silk coated |
| 5765326230338 | 114493 | Frank Gertsch - Rhos...I (1989) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Louisiana poster with the work <i>Rhos...I</i> (1989), by the Swiss surrealist Franz Gertsch. In the second half of the 20th century, Gertsch shaped a new, special concept of realism and won international fame for his photorealistic paintings and woodcuts.</p> <p>This summer's big Louisiana exhibition will be the first comprehensive presentation in Scandinavia of Franz Gertsch (1930-2022). In the second half of the 20th century, the Swiss artist shaped a new, special concept of realism and rose to international fame for his photorealistic paintings and woodcuts.</p> <p>From the 1980s, Gertsch began transforming his photographic sources into woodcuts. Their monumental size alone invests them with the most extraordinary presence. The selected works in the exhibition will provide an overview of the important phases and recurring themes in Gertsch's oeuvre.</p> |  | 200 g Arctic Silk coated |
| 5765326230430 | 114493 | Frank Gertsch - Marina schneidet Luciano (1970) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Louisiana poster with the work <i>Marina schneidet Luciano</i> (1970), by the Swiss surrealist Franz Gertsch. In the second half of the 20th century, Gertsch shaped a new, special concept of realism and won international fame for his photorealistic paintings and woodcuts.</p> <p>This summer's big Louisiana exhibition will be the first comprehensive presentation in Scandinavia of Franz Gertsch (1930-2022). In the second half of the 20th century, the Swiss artist shaped a new, special concept of realism and rose to international fame for his photorealistic paintings and woodcuts.</p> <p>From the 1980s, Gertsch began transforming his photographic sources into woodcuts. Their monumental size alone invests them with the most extraordinary presence. The selected works in the exhibition will provide an overview of the important phases and recurring themes in Gertsch's oeuvre.</p> <p>Exhibition poster with work by Frida Kahlo, <i>Autoportrait coiffée de végétaux y collés</i>, (1940), Self-portrait with thorn necklaces and hummingbird (1940).</p> <p>The poster was published in connection with the exhibition, <i>Fantastic Women at Louisiana</i>, in 2020.</p> |  | 200 g Arctic Silk coated |
| 5765326230535 | 104844 | Frida Kahlo - Self-Portrait with Thorn Necklaces and Hummingbird (1940) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Mexican Frida Kahlo (1907-1954) is called one of the world's finest portrait painters and her Self-Portrait with Thorn Necklaces and Hummingbird (1940) is often seen as one of the most central expressions of Kahlo's portrait art.</p> <p>The image conveys Kahlo's deep interest in nature and Mexican folklore, and at the same time Kahlo's strength, will and resilience in the face of a life of eternal pain, which her self-portraits often interpret: Frida Kahlo contracted polio at the age of 6 and one leg became paralyzed. She was involved in a violent traffic accident at the age of 18, became childless and went through a long series of operations.</p> <p>But even though the hummingbird is dead and the blood trickles from the neck, the pictures of both mental and physical pain, the gaze is still fixed and clear. And perhaps also patiently and persistently: "I never painted my dreams. I painted my own reality", Frida Kahlo has said.</p> |  | 200 g Arctic Silk coated |
| 5765326230735 | 11592 | Gabriele Mörter - Still Life with Red Cutlery (1938) | Louisiana Poster Collection | 37.5 x 59 cm | NO | <p>Artist, Gabriele Mörter (1877-1962). The poster was released in conjunction with Louisiana's 2018 exhibition featuring Gabriele Mörter, one of the most important German Impressionists.</p> <p>Before Gabriele Mörter began to paint, she had already started to photograph around 1900 - the first time on a trip to the USA. With the camera in hand, she began to capture and maintain "the world", but soon she began to paint almost daily and continues on that path throughout her life.</p> <p>Gabriele Mörter was an open and experimental artist with an international network and an extensive exhibition business. During the First World War she stayed in Stockholm and in Copenhagen, where in 1918 she had artistic breakthrough with her first major solo exhibition at Den Frie in Copenhagen with 120 paintings, 25 stained glass windows, etchings and murals.</p> <p>In her 80-year artistic career, Gabriele Mörter created over 2000 paintings, several thousand drawings, watercolors, stained glass, graphic magazines and around 1200 photographs.</p> |  | 200 g Arctic Silk coated |
| 5765326231635 | 106980 | Gustav Klimt - Women with hat and feather box (1909) | Louisiana Poster Collection | 42 x 58.4 cm (A2) | YES | <p>Klimt's exhibition, <i>Vienna 1900 - Art and Design</i>, in 1991, for the first time in Scandinavia, you could see a comprehensive presentation of the breakthrough of modern art in Vienna around the year 1900 - including not least the visual arts, of which Gustav Klimt was one of the central exponents in the period.</p> <p>Klimt also painted landscapes, but among his most prominent works are precisely portraits - and almost only of women. He was preoccupied with surfaces, skin, the clothes around the body, the woman's hair, many view it as a tribute to passion and eroticism.</p> <p>Klimt was never interested in expressing his personality, in the painter's self-representation. Here he was in direct contact to, for example Edward Munch, who expressed his tormented self in his pictures of women.</p> <p>From a successful painter of architectural decorations early in his career, Klimt developed his more personal style, which was considered controversial - culminating in a planned series of pictures for the auditorium of the University of Vienna. The first picture from here was exhibited in the year 1900 and caused great consternation with naked figures from the child to the elderly <i>his thought for his</i>.</p> |  | 200 g Arctic Silk coated |
| 5765326231633 | 106980 | Gustav Klimt - Judith (1901) | Louisiana Poster Collection | 55.4 x 84.1 cm (A2) | YES | <p>Vienna 1900 - Art and Design, in 1991, for the first time in Scandinavia, you could see a comprehensive presentation of the breakthrough of modern art in Vienna around the year 1900 - including not least the visual arts, of which Gustav Klimt was one of the central exponents in the period.</p> <p>Judith is an image of the biblical figure who holds the head of Holofernes after beheading him. Beheadings were often portrayed in post-Renaissance art and Klimt himself painted a version 2 of the subject in 1905.</p> <p>Klimt also painted landscapes, but among his most prominent works are precisely portraits - and almost only of women. He was preoccupied with surfaces, skin, the clothes around the body, the woman's hair, a tribute to passion and eroticism, many believe.</p> <p>Klimt was never interested in expressing his personality, in the painter's self-representation. Here he was in direct contact to, for example Edward Munch, who expressed his tormented self in his pictures of women.</p> |  | 200 g Arctic Silk coated |
| 5765326230706 | 115779 | Haeckel - Plesiobranchia coral reef - Ocean (2024) | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | <p>Louisiana poster with the work <i>Plesiobranchia coral reef - Ocean</i> (2024), by the German biologist and philosopher Ernst Haeckel, published in connection with the exhibition OCEAN in autumn 2024. The posters are printed on Sirio Pearl Oyster Shell, which gives them a nice mother-of-pearl effect.</p> <p>The source for the poster comes from the work <i>Nature's Art Forms</i> (1899-1904) by the German zoologist Ernst Haeckel. Haeckel's work is a peculiar mixture of scientific investigation, speculation and artistic creation. Today, we know him especially for his beautiful drawings of single-celled organisms, fungi, plants and animals, where he artfully idealizes the symmetrical forms of nature. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet.</p> <p>OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The sublime and mythological ocean and 3) The anthropocene ocean.</p> <p>Note that the mother-of-pearl effect cannot be seen in this image.</p> |  | 125g Sirio Pearl Oyster Shell |
| 5765326230704 | 115778 | Haeckel - Ammonitida orange - Ocean (2024) | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | <p>Louisiana poster with the work <i>Ammonitida</i> (2024) by the German biologist and philosopher Ernst Haeckel, published in connection with the exhibition OCEAN in autumn 2024. The posters are printed on Sirio Pearl Oyster Shell, which gives them a nice mother-of-pearl effect.</p> <p>The source for the poster comes from the work <i>Nature's Art Forms</i> (1899-1904) by the German zoologist Ernst Haeckel. Haeckel's work is a peculiar mixture of scientific investigation, speculation and artistic creation. Today, we know him especially for his beautiful drawings of single-celled organisms, fungi, plants and animals, where he artfully idealizes the symmetrical forms of nature. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet.</p> <p>OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The sublime and mythological ocean and 3) The anthropocene ocean.</p> <p>Note that the mother-of-pearl effect cannot be seen in this image.</p> |  | 125g Sirio Pearl Oyster Shell |
| 5765326230703 | 115777 | Haeckel - Cnidaria blue - Ocean (2024) | Louisiana Poster Collection | 42 x 58.4 cm (A2) | YES | <p>OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The sublime and mythological ocean and 3) The anthropocene ocean.</p> <p>Note that the mother-of-pearl effect cannot be seen in this image.</p> |  | 125g Sirio Pearl Oyster Shell |
| 5765326231710 | 115776 | Haeckel - Chirodelusae pink - Ocean (2024) | Louisiana Poster Collection | 42 x 58.4 cm (A2) | YES | <p>The source for the poster comes from the work <i>Nature's Art Forms</i> (1899-1904) by the German zoologist Ernst Haeckel. Haeckel's work is a peculiar mixture of scientific investigation, speculation and artistic creation. Today, we know him especially for his beautiful drawings of single-celled organisms, fungi, plants and animals, where he artfully idealizes the symmetrical forms of nature. OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet.</p> <p>OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The ocean between art and science, 2) The sublime and mythological ocean and 3) The anthropocene ocean.</p> |  | 125g Sirio Pearl Oyster Shell |















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|---------------|--------|--|-----------------------------|---------------------|-----|--|--|--|---|-------------------------------|
| | | | | | | | | Louisiana poster: HENRI MATISSE: Plakatene blev trykt på Siroe Pearl Oyster Shell, hvilket gør, at de har en fin perlemorsagtig effekt. | | |
| | | | | | | | | Forlaget til plakaten stammer fra værket Naturs Kunsterformer (1899-1904) af den tyske zoolog Ernst Haeckel. Haeckels arbejde er en sørgen blanding af videnskabelig undersøgelse, spekulation og kunstnerisk skaberi. I dag kendes vi ham især for hans smukke tegninger af enkelte organismer, svampe, planter og dyr, hvor han på kunstfærdig vis idealiserer naturens naturlige former. |  | 126g Siroe Pearl Oyster Shell |
| 570532600578 | 115726 | Haeckel - Floridisk Ocean green (2024) | Louisiana Poster Collection | 42 x 55,4 cm (A2) | YES | | | HAECKEL er naturskønn stors Louisiana begivenhed. En videnskabsmand over og under overfladen, henrister og sæt med i et krydst feltet mellem kunst og videnskab. Vi ved mere om overfladen på Mars end om verdenshavene, der dækker mere end 70% af vores egen planet. HAECKEL er en tematisk udfordring, hvor myter, historie og sæt med smelter sammen. Og hvor kunst, kultur og videnskabelig metode. Udfordringen lyder: 1) Sørlig og bølger af de menneskelige former. 2) Hævet mellem kunst og videnskab. 3) Det udfordring og mytologiske hæv sære 3) Det menneskelige hæv. |  | 200 g Arctic Silk coated |
| 570532600578 | 115807 | Henry Hærup - Cobra Anniversary poster | Louisiana Poster Collection | 42 x 55,4 cm (A2) | YES | | | The poster is one of the anniversary posters reprinted in conjunction with Louisiana's 50th anniversary in 2018. The poster is printed on thick, matt paper. |  | 200 g Arctic Silk coated |
| 5705326024789 | 118132 | Ida Ekblad - Ocean Girls (2020) | Louisiana Poster Collection | 38,4 x 84,1 cm (A3) | YES | | | Louisiana poster with the work, Ocean Girls, (2020), by the Norwegian artist, Ida Ekblad (b. 1980). Ocean Girls offers a marked physical presence in color and shape, which is almost modelled strongly in paint. As if Ekblad wants to tell you that a picture can also be a thing - and in this case very physically heavy due to Ekblad's conscious use of a lot of material. Ocean Girls is part of Louisiana's collection. |  | 200 g Arctic Silk coated |
| 5705326007058 | 105506 | Inge Eghgaard - Amaryllis (1993) | Collection Print | 29,7 x 42 cm (A3) | YES | | | Louisiana print with Inge Eghgaard's work, Amaryllis. Inge Eghgaard (1953-2020) was part of the Danish group of visual artists who at the beginning of the 1980s were dubbed "De unge Vilde". The Young Wild. Inspired by surrealism, she worked with color and form in her often ambiguous visual narratives. The print is on extra strong uncoated paper. |  | 240 Munkens Lyne |
| 5705326007058 | 105506 | Inge Eghgaard - Amaryllis 2 (1993) | Collection Print | 29,7 x 42 cm (A3) | YES | | | Louisiana print with Inge Eghgaard's work, Amaryllis. Inge Eghgaard (1953-2020) was part of the Danish group of visual artists who at the beginning of the 1980s were dubbed "De unge Vilde". The Young Wild. Inspired by surrealism, she worked with color and form in her often ambiguous visual narratives. The print is on extra strong uncoated paper. |  | 240 Munkens Lyne |
| 5705326007058 | 105506 | Inge Eghgaard - Amaryllis 22 (1993) | Collection Print | 29,7 x 42 cm (A3) | YES | | | Louisiana print with Inge Eghgaard's work, Amaryllis. Inge Eghgaard (1953-2020) was part of the Danish group of visual artists who at the beginning of the 1980s were dubbed "De unge Vilde". The Young Wild. Inspired by surrealism, she worked with color and form in her often ambiguous visual narratives. The print is on extra strong uncoated paper. |  | 240 Munkens Lyne |
| 5705326007058 | 105507 | Inge Eghgaard - Amaryllis 6 (1993) | Collection Print | 29,7 x 42 cm (A3) | YES | | | Louisiana print with Inge Eghgaard's work, Amaryllis. Inge Eghgaard (1953-2020) was part of the Danish group of visual artists who at the beginning of the 1980s were dubbed "De unge Vilde". The Young Wild. Inspired by surrealism, she worked with color and form in her often ambiguous visual narratives. The print is on extra strong uncoated paper. |  | 200 g Arctic Silk coated |
| 5705326014103 | 117058 | Alexej Javensky - Mystical Head Girl's Head (1918) | Louisiana Poster Collection | 38,4 x 84,1 cm (A3) | YES | | | Poster with the work Alexej Javensky, Mystischer Kopf: Mädchenkopf (Frontal), 1918. Deposit Kunstmuseum Basel 2004, by the painter Alexej Javensky, published in connection with Louisiana's exhibition in 2025. It was during these years that Javensky increasingly turned his motifs towards the portrait, which in his case took on a colorful, stylized expression, where particularly large eyes stand out as a dominant factor. |  | 200 g Arctic Silk coated |
| | | | | | | | | Louisiana poster with the work Stillleben mit schwarzer Vase 1905. Museum Wiesbaden by the painter Alexej Javensky, published in connection with Louisiana's exhibition in 2025. At the beginning of 1909 he became a founding member of the "Neue Künstlervereinigung München" and was closely associated with the famous artist movement "Der Blaue Reiter", which emerged in the city a few years later on the initiative of Wassily Kandinsky and Franz Marc. It was also during these years that Javensky increasingly turned to portraiture as a motif, which in his case took on a colorful, stylized expression. |  | 200 g Arctic Silk coated |
| 5705326017154 | 118888 | Alexej Javensky - Variation Twilight c. 1916 | Louisiana Poster Collection | 38,4 x 84,1 cm (A3) | YES | | | Postcard with the work Variation Dämmerung c. 1916, by the painter Alexej Javensky, published in connection with the Louisiana exhibition in 2025. At the beginning of the 20th century, together with Kandinsky, Gabriele Moller and von Wrofflin, Javensky settled for a period in Murnau in Upper Bavaria and developed his highly expressive landscape paintings here. |  | 200 g Arctic Silk coated |
| | | | | | | | | The painter Alexej Javensky (1864-1941) was part of the European avant-garde movements of the early 20th century, but only really found his own artistic voice late in life. The exhibition shows Javensky's path towards this distinctive expression, which takes the form of small, mystical meditations. |  | 200 g Arctic Silk coated |
| 5705326017110 | 106289 | Henri Matisse - Model and Oranges (1953) | Louisiana Poster Collection | 82 x 124 cm | YES | | | Alexej Javensky was born into a family of officers in Russia in 1864, and initially chose a military career, which he abandoned in favor of art. In 1889 he began studying at the Academy of Fine Arts in St. Petersburg, where he met the painter Marianne von Wrofflin, who became his partner and supporter for many years. Together the couple moved to Munich, where Javensky attended a private painting school with among others, Wassily Kandinsky. |  | 200 g Arctic Silk coated |
| | | | | | | | | Printed in connection with Louisiana's first exhibition with Matisse, in 1985, and is today part of the museum's special selection of Louisiana poster classics. |  | 170 g Munkens Lyne |
| | | | | | | | | The work 'Model and oranges' was created by Henri Matisse a year before his death, and is a lithograph with few colours, simple lines and a lot of shape. Matisse wanted to simplify the idiom and challenge the color harmonies that were used at the time. | | 200 g Arctic Silk coated |
| 5705326017110 | 106289 | Henri Matisse - Model and Oranges (1953) | Louisiana Poster Collection | 82 x 124 cm | YES | | | Henri Matisse is famous for his use of both color and form in painting. In 1930 - after a long hospital stay - he really tried his hand at painting and subsequently moved to Paris. | | |
| | | | | | | | | Here Impressionism influenced him for a period, but in 1905 he was at the forefront of a number of younger French artists, and developed the art direction Fauvism, which is characterized, among other things, by strong, pure colors. | | |
| 5705326018170 | 117659 | Henri Matisse - Plaster Torso and Flowers | Louisiana Poster Collection | 82 x 92 cm | YES | | | Although Henri Matisse is best known for his paintings, he also worked with sculpture, graphic prints, and, in the last four years of his life, with paper cut-outs and collages. | | 200 g Arctic Silk coated |
| 5705326017127 | 106290 | Henri Matisse - Red Interior with arrangement (1947) | Louisiana Poster Collection | 82 x 92 cm | YES | | | In the work 'Red interior with arrangement' (1947), by the French artist, Henri Matisse (1869-1954). The poster is one of three posters that were printed in connection with the museum's major exhibition with Matisse in 1985. All three posters are today part of our special selection of Louisiana poster classics. | | 200 g Arctic Silk coated |
| | | | | | | | | In the work 'Red interior with arrangement' from 1947, Matisse has used few but strong colors. He believed that using too many shades of the same color would risk losing the color completely. | | 200 g Arctic Silk coated |
| 5705326024789 | 118737 | Henri Matisse - Jazz | Louisiana Poster Collection | 38,4 x 84,1 cm (A3) | YES | | | Henri Matisse is especially famous for his use of color and form in painting. In 1930 - after a long hospital stay - he really tried his hand at painting and subsequently moved to Paris. | | 200 g Arctic Silk coated |
| | | | | | | | | Here Impressionism influenced him for a period, but in 1905 he was at the forefront of a number of younger French artists, and developed the art direction Fauvism, which is characterized, among other things, by strong, pure colors. | | 200 g Arctic Silk coated |
| 5705326023843 | 109630 | Herbert Proberger - Still life with bottle (1928) | Louisiana Poster Collection | 38,4 x 87 cm | NO | | | Matisse himself thought that the paper cut technique was clearly sculptural and even though it was flat, he thought of it in three dimensions. And the paper clips also have their own spatiality - there is a long way from the tropics down to the arena floor. | | 200 g Arctic Silk coated |
| | | | | | | | | Louisiana poster with the work, Stillleben mit Flasche - Stillleben mit Flasche, (1938), by the Austrian artist, Herbert Proberger (1902-1977). The poster is published in 2022 in connection with Louisiana's exhibition about Germany in the 1920s, The Cold Eye. Proberger was part of the significant artistic movement in Germany after the First World War: Neue Sachlichkeit - the new matter-of-factness, or the new objectivity. | | 200 g Arctic Silk coated |
| | | | | | | | | In a society characterized by great upheavals and opposing forces, the Neue Sachlichkeit artists seek to capture modern everyday life and to portray the lives and actions of ordinary people in a realistic and sober way - cleansed of all sentimentality and often in a deliberately twisted or forced perspective. | | 200 g Arctic Silk coated |
| 5705326023843 | 109630 | Herbert Proberger - Still life with bottle (1928) | Louisiana Poster Collection | 38,4 x 87 cm | NO | | | Louisiana poster with the work, Stillleben mit Flasche - Stillleben mit Flasche, (1938), by the Austrian artist, Herbert Proberger (1902-1977). The poster is published in 2022 in connection with Louisiana's exhibition about Germany in the 1920s, The Cold Eye. Proberger was part of the significant artistic movement in Germany after the First World War: Neue Sachlichkeit - the new matter-of-factness, or the new objectivity. | | 200 g Arctic Silk coated |
| | | | | | | | | In a society characterized by great upheavals and opposing forces, the Neue Sachlichkeit artists seek to capture modern everyday life and to portray the lives and actions of ordinary people in a realistic and sober way - cleansed of all sentimentality and often in a deliberately twisted or forced perspective. | | 200 g Arctic Silk coated |















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|----------------|--------|---|-----------------------------|---------------------|-----|--|---|--------------------------|
| | | | | | | <p>Louisiana poster with the work, <i>Yndigpildern, De tio største</i>, no 3, (1967), by the Swedish artist, Håna af Klint (1982-1944), which Louisiana exhibited in 2014. Klint painted her "Ti største" (Ten Greatest) - the original images are precisely physically large - in a period of only 40 days in the autumn of 1967. Klint never showed her abstract works in public during her lifetime, but only her figurative ones. "I had no idea what the pictures were supposed to represent. Still, I worked quickly and safely, without changing a single brushstroke," explained Håna af Klint in her notes and diaries.</p> <p>Håna af Klint has not taken up much space in art history, although she can be listed as one of the pioneers of abstract art. Her extensive work is created in a spiritual space inspired by e.g. theological and anthroposophical currents, where she links inner experience and symbolic language.</p> <p>The story of the artist is fascinating and unknown to most. It's a story about a female artist on the edge of the established canon. She belongs to the first generation of academy-educated women in Europe. She was educated in Stockholm in naturalistic portrait and landscape painting. Håna af Klint's visual universe is visually strong, color-experimental and rich in symbols.</p> |  | 200 g Arctic Silk coated |
| 5705326024932 | 110275 | Håna af Klint - The Ten Greatest | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>Exhibition poster from 2014, featuring the work, <i>Mammaliden, De tio største</i>, no 7, (1967), by the Swedish artist, Håna af Klint (1982-1944), which Louisiana exhibited in 2014. Klint never showed her abstract works publicly during her lifetime, but only her figurative ones. "I had no idea what the pictures were supposed to represent. Still, I worked quickly and safely, without changing a single brushstroke," explained Håna af Klint in her notes and diaries.</p> <p>Håna af Klint has not taken up much space in art history, although she can be listed as one of the pioneers of abstract art. Her extensive work is created in a spiritual space inspired by e.g. theological and anthroposophical currents, where she links inner experience and symbolic language.</p> <p>The story of the artist is fascinating and unknown to most. It's a story about a female artist on the edge of the established canon. She belongs to the first generation of academy-educated women in Europe. She was educated in Stockholm in naturalistic portrait and landscape painting. Håna af Klint's pictorial universe is visually strong, color-experimental and rich in symbols.</p> |  | 200 g Arctic Silk coated |
| 5705326000939 | 11488 | Håna af Klint - Mammaliden The Ten Greatest nr 7 (1967) | Louisiana Poster Collection | 37.7 x 140 cm | YES | <p>Poster is from Louisiana's 2020 exhibition, <i>Fantastic Women</i> - the first major collective presentation of female surrealists.</p> <p>Jane Graverol was a surrealist painter and with the work, <i>L'espri saint</i>, Graverol plays with the laws of gestalt - that is, especially the question of how we as humans perceive and systematize what we see. What you see can change depending on where you put your focus. Do you see the blue woman or do you see the lion?</p> <p>Louisiana's extensive exhibition of female surrealists, many of whom have been overlooked and forgotten until now, testified that women played a more important and vocal role in surrealism than in any other artistic avant-garde movement.</p> <p>Several of the female artists shown were initially partners, muses or models for the male surrealists, but also - which has often been understated - actively performing artists themselves who contributed important works to the great surrealist exhibitions of the time.</p> |  | 200 g Arctic Silk coated |
| 5705326001933 | 104048 | Jane Graverol - The Holy Spirit (1966) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>Anniversary poster featuring the work of the German-French artist, Jean Arp, (1886-1966), from Louisiana's exhibition with Arp in 1962. The tradition of graphically striking expressions in poster form was already established in Louisiana's infancy, of which this poster from 1962 is a distinguished example of. The poster here is one of the posters reprinted in conjunction with Louisiana's 60th anniversary in 2018.</p> <p>Jean Arp's sculptures are streamlined, organic forms, where all unnecessary parts have been cleaned away. Their curves seem tight, almost springy. The shape's contour, volume and the smooth polished bronze place the sculptures in an ambiguous place between hard and soft, between abstraction and body.</p> <p>Louisiana acquired two of Jean Arp's sculptures immediately after the exhibition in 1962. Since then, more have been added, and his art has become a permanent part of Louisiana's collection.</p> |  | 200 g Arctic Silk coated |
| 5705326000561 | 11856 | Jean Arp - Anniversary Poster (1962) | Louisiana Poster Collection | 42 x 58.6 cm (A2) | | <p>Louisiana acquired two of Jean Arp's sculptures immediately after the exhibition in 1962. Since then, more have been added, and his art has become a permanent part of Louisiana's collection.</p> <p>Exhibition poster featuring the work of the German-French artist, Jean Arp, (1886-1966), from Louisiana's exhibition with Arp in 1962. The tradition of graphically striking expressions in poster form was already established in Louisiana's infancy, of which this poster from 1962 is a distinguished example of. The poster here is one of the posters reprinted in conjunction with Louisiana's 60th anniversary in 2018.</p> <p>Jean Arp's sculptures are streamlined, organic forms, where all unnecessary parts have been cleaned away. Their curves seem tight, almost springy. The shape's contour, volume and the smooth polished bronze place the sculptures in an ambiguous place between hard and soft, between abstraction and body.</p> <p>Louisiana acquired two of Jean Arp's sculptures immediately after the exhibition in 1962. Since then, more have been added, and his art has become a permanent part of Louisiana's collection.</p> |  | 170 g Munchen Lys |
| 5705326011765 | 106294 | Jean Dewasne - Details of Aurora (1973) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>Jean Dewasne was educated at the Academy of Fine Arts in Paris in both architecture and painting and produced both paintings and monumental decorations. In the 1950s, Dewasne helped to develop non-figurative, concrete painting in construction.</p> <p>Two years after Louisiana presented the artist in Høimøllebak, Dewasne was back in Denmark. The former GOR factory in Høimøllebak had sent for him to decorate new factory. Unfortunately, the factory burned down in 1978, but since both management and employees were very satisfied with Dewasne's previous decoration, he became relevant again the following year, when the new factory building was ready.</p> |  | 200 g Arctic Silk coated |
| 5705326016171 | 107638 | Jørnichau - Blossoming poppies (1917) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>When Jørnichau was in Copenhagen, he was a significant figure in the Danish painting scene. He was very young, but despite his short career he managed to leave a significant mark on Danish painting and became a clear inspiration for later generations of Danish painters.</p> <p>Jørnichau's pictures are often full of spontaneity and expressionistic wildness. He is particularly known for his large compositions, often with figures taken from the Bible and art history.</p> <p>But Jørnichau was also interested in the landscape as a motif. Both during his stays in Spain and the south of France - or as here, where domestic poppies are in focus. Jørnichau's landscape pictures were a breakthrough in Danish painting with their strong simplification of the motif and the pure colors.</p> |  | 200 g Arctic Silk coated |
| 5705326014893 | 107643 | Jørnichau - The Arrival of Spring (1915) | Louisiana Poster Collection | 84.1 x 70 cm | YES | <p>Jørnichau's pictures are full of spontaneity and expressionistic wildness. He is particularly known for his large compositions, often with figures taken from the Bible and art history.</p> <p>The Coming of Spring is concretely connected to Jørnichau's interest in both the Renaissance and antiquity, as models for the artistic, spiritual and sexual freedom Jørnichau strove for.</p> <p>Exhibition poster featuring the work of the Spanish surrealist painter and sculptor, Joan Miró (1893-1983), which Louisiana exhibited in 1974-75. Miró was one of the great individualists of modern visual art, characterized - and still characterised - European painting and was never locked in -isms, but moved between media with preserved intensity in his expression.</p> <p>Miró's starting point was surrealism, as he encountered it in Paris in the 20s. Also in this phase, the Spanish master avoided getting stuck, but quickly found his own idiom, which ran like a common thread throughout his work.</p> <p>Miró was not only a creator of forms in Europe, but also started American Expressionism after his first visit to the USA in the 30s. American artists later repaid the influence that, for example, Rauschenberg and Jasper Johns had on Miró during his many visits in the 60s.</p> <p>Jean Miró also became an inspiration here at home. For a number of Danish artists, e.g. Asger Jorn and Richard Mortensen, Miró's work became the way to a free, non-figurative form, and Miró's influence can be directly read in the pictures of many Danish artists.</p> |  | 200 g Arctic Silk coated |
| 5705326024790 | 110738 | Joan Miró - Untitled (1974-1975) | Louisiana Poster Collection | 49.1 x 66 cm | YES | <p>Louisiana poster with the work, <i>Hommage to the Square: Yellow Climate</i> (1961), by the German artist, Josef Albers (1898-1976). Albers worked theoretically and practically with color, graphics, photography and poetry - but it is his paintings, especially the studies of the square - that have left the strongest, lasting traces. From 1965 until his death - for more than six years - Albers produced hundreds of variations on <i>Hommage to the Square</i>.</p> <p>Like hardly any other artist, Albers has studied the life of colors. Especially in his works on paper, you can experience unusually how he achieves a complete penetration of the surface and space via a condensation of the color.</p> <p>It was in Albers' homage to the square that his ability to maximize the spatial effect of color reached its peak. His search for the essence of his mediums, and the immediacy of paper, ultimately resulted in the poetry and vibrant life of these works.</p> |  | 200 g Arctic Silk coated |
| 5705326006243 | 11172 | Karl Isaksson - Standing model seen from behind (1918-20) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>Louisiana poster with the work, <i>Standing model seen from behind</i>, (1918-20), by the Swedish artist, Karl Isaksson. Isaksson spent most of his professional life in Denmark. He has decided influence on modern, non-figurative painting and with the museum's exhibition it was in 1971 only the second time that the two artists' works were presented simultaneously.</p> <p>Post-war art would have looked different without the fruitful experiments of Klee and Kandinsky. Kandinsky with his pure form and color expressionism, Klee with his poetic fantasy art. Klee and Kandinsky were of great importance for the development of Danish abstract art in both the 30s and 40s.</p> <p>Together with a few other artists, the two created a painterly language whose syntax was new and unknown. Not least in the interaction between the two artists' works - which Louisiana's exhibition offered an opportunity to see - one could become familiar with parts of modern art history. Kandinsky's first, abstract watercolor from 1910 and Klee's last picture from 1940 mark important fixed points.</p> <p>Kandinsky left Russia in 1922 and at the Bauhaus School in Weimar he had Paul Klee as a colleague. It became one of the most fruitful and enduring friendships in modern art, with the two working and exhibiting in parallel through some of the most crucial years of their careers.</p> |  | 200 g Arctic Silk coated |
| 5705326018151 | 108020 | Klee/Kandinsky - (1971) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>Louisiana poster with the work, <i>Sancti Salvatoris - 1960</i>, by the French artist, Louise Bourgeois (1911-2017). Bourgeois' works have been exhibited several times at Louisiana and her sculptures and prints are enduring, organic and alive. The works can be regarded as models for survival and insight into life.</p> <p>Bourgeois is a central figure in modern art history - and in Louisiana's collection. A retrospective exhibition in 2005, <i>Louise Bourgeois - Life as Art</i>, was followed in 2016 by the exhibition, <i>Louise Bourgeois, Structures of Existence: The Cells</i> - a display of large, spatial "sculptures" from the artist's later years: open and dissected figures, with a rawness and rigor that was typical of Louise Bourgeois.</p> <p>Louise Bourgeois has always drawn, and as the very close medium between the body and the image, the drawing is, it has always had a special status in her art, whether it materializes in charcoal, chalk, ink or in various printing techniques.</p> <p>Louise Bourgeois' work is full of autobiographical material, father disputes, painful experiences from life as a child and as a woman. It revolves around confinement, surveillance and nightmares. Experiences that just won't let go and which are apparently closely to the traumatic, like a psychotherapeutic band aid.</p> |  | 200 g Arctic Silk coated |
| 5705326018412 | 108030 | Louise Bourgeois - Saint Salvatoris (1960) | Louisiana Poster Collection | 39.4 x 84.1 cm (A3) | YES | <p>presented in 2021 with the exhibition, <i>Handum Dags</i>. Mamma Andersson stands as one of the most important painters of her generation and Louisiana presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in an universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contrasting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwashed or impigly applied so that there is a marked intended to 2021 with the exhibition, <i>Handum Dags</i>. Mamma Andersson stands as one of the most important painters of her generation and Louisiana presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Lucky cat - The lucky cat - here, looks quite welcoming, but can still bring to mind Mamma Andersson's relationship with the color black, which she often also uses on large surfaces in different versions - a worn, a cold, a glossy or a mello, some sometimes aggressively opaque, other times a thin spray that covers, for example, a landscape. With black, Andersson deliberately creates a depth, a darkness where death can lurk, an aesthetic, in her own words.</p> |  | 200 g Arctic Silk coated |
| 5705326025076 | 110266 | Mamma Andersson - Dialogue | Collection Print | 29.7 x 42 cm (A3) | YES | <p>presented in 2021 with the exhibition, <i>Handum Dags</i>. Mamma Andersson stands as one of the most important painters of her generation and Louisiana presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Lucky cat - The lucky cat - here, looks quite welcoming, but can still bring to mind Mamma Andersson's relationship with the color black, which she often also uses on large surfaces in different versions - a worn, a cold, a glossy or a mello, some sometimes aggressively opaque, other times a thin spray that covers, for example, a landscape. With black, Andersson deliberately creates a depth, a darkness where death can lurk, an aesthetic, in her own words.</p> <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings - often black and white, which gives her greater freedom in choosing colors, as she tells. It is painting upon painting, pictures upon pictures, when Andersson's works open up into a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> |  | 240 Munkh Lys |
| 57053260251106 | 110268 | Mamma Andersson - Lucky cat | Collection Print | 29.7 x 42 cm (A3) | YES | <p>presented in 2021 with the exhibition, <i>Handum Dags</i>. Mamma Andersson stands as one of the most important painters of her generation and Louisiana presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Lucky cat - The lucky cat - here, looks quite welcoming, but can still bring to mind Mamma Andersson's relationship with the color black, which she often also uses on large surfaces in different versions - a worn, a cold, a glossy or a mello, some sometimes aggressively opaque, other times a thin spray that covers, for example, a landscape. With black, Andersson deliberately creates a depth, a darkness where death can lurk, an aesthetic, in her own words.</p> <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings - often black and white, which gives her greater freedom in choosing colors, as she tells. It is painting upon painting, pictures upon pictures, when Andersson's works open up into a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> |  | 240 Munkh Lys |

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|---------------|--------|---|------------------------------|----------------------|-----|---|---|--------------------------|
| | | | | | | <p>Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna print with the work, Flunkey (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>In Flunkey, Andersson again brings complexity to the table. Apparently a laconic representation of a kitchen. Here are pans, fish bones, scissors and oven mitts. But also two female figures on the edge of the sinks. Which breaks normality. And again the black faces, which are dangerous and have to do with death, as Andersson has explained to Louisianna Magasin. Something seems to be at play...</p> |  | 240 Munken Lys |
| 5705326025069 | 110266 | Mamma Andersson - Artifact with Ficus | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna print with the work, Flunkey (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> |  | 240 Munken Lys |
| 5705326025068 | 110268 | Mamma Andersson - Flunkey | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna print with the work, Flunkey (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>About Haines, 'Mamma Andersson says that it is both new and old. That there are elements from her time at the Academy of Arts in Stockholm 30 years before. The face comes from an old issue of Vogue, while the cat is from a cat book: "I think that the women is doing some kind of teasing for the cat, but that it doesn't want to join in. The cat is looking for help from the women", says Mamma Andersson, who believes that it is probably herself who "stands and thunders", as she explained it to Louisianna Magasin no. 51 - with the addition that all paintings are in a way self-portraits: "You draw from your own will, because what else would one scoop from?"</p> <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Haines (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark.</p> |  | 240 Munken Lys |
| 5705326025065 | 110270 | Mamma Andersson - Haines | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> <p>Mamma Andersson has many landscapes and still lifes among her works - but certainly also figures. Often with an immediacy sure, less accessible to our projected notions of what the characters' stories might be. A figure can also be semi-geometric sculptures, an empty piece of clothing, or what ultimately remains of the figure, the skeleton, as here in The Long Goodbye (2022).</p> |  | 240 Munken Lys |
| 5705326025065 | 110267 | Mamma Andersson - The long goodbye | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna print with the work, Tick Tock (2011) by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark. The work is printed on extra strong, uncoated paper.</p> |  | 240 Munken Lys |
| 5705326025062 | 110264 | Mamma Andersson - Tick Tock | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Haines (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326012654 | 106076 | Mamma Andersson - Holiday (2020) | Louisianna Poster Collection | 59,4 x 84,1 cm (A2) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Flunkey (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326012678 | 106077 | Mamma Andersson - Humdun Day (2013) | Louisianna Poster Collection | 42 x 48 cm | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Pond (2019), by the Swedish artist, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326012652 | 106077 | Mamma Andersson - Pond (2019) - A0 format | Louisianna Poster Collection | 84,1 x 118,9 cm (A0) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Pond (2019), by the Swedish artist, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time in large detail in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326012654 | 106069 | Mamma Andersson - Pond (2019) - A1 format | Louisianna Poster Collection | 59,4 x 84,1 cm (A2) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, The day after (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time at large, in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326014919 | 106078 | Mamma Andersson - The Day After (A1) | Louisianna Poster Collection | 59,4 x 84,1 cm (A2) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, The day after (2020), by the Swedish painter, Karin Mamma Andersson (b. 1962), which Louisianna presented in 2021 with the exhibition, Humdun Days. Mamma Andersson stands as one of the most important painters of her generation and Louisianna presented her for the first time at large, in Denmark.</p> |  | 200 g Arctic Silk coated |
| 5705326012647 | 106068 | Mamma Andersson - The Day After (A0) | Louisianna Poster Collection | 84,1 x 118,9 cm (A0) | YES | <p>Mamma Andersson builds her paintings on the basis of art historical references and found photographs, films and historical clippings. It is painting on painting, pictures on pictures when Andersson's works open up in a universe of suggestive and emotionally charged narratives in vast landscapes, interiors and portraits:</p> <p>The Nordic landscape with slopes, spruce forests and the special, contracting light. Dolls, often as substitutes for people, give the painting a solidified, object-like character. People with their backs turned, whose faces turned away make the image mysterious. And the color black, often in several shades and materials, overwreaped or roughly applied so that there is a marked darkness arises in the image, a darkness that the artist herself associates with death.</p> <p>Louisianna poster with the work, Aqib (2020) by Swedish painter Mamma Andersson, released in connection with the Louisianna exhibition Parfume - Works from the Collection in 2024.</p> <p>Tactically, Mamma Andersson combines several different materials in her works, and her unique aesthetic emerges from repeated processes of manipulation and overpainting. Oil on canvas is covered with spray paint, which is drawn in thin bands across the surface, creating a material fullness and variation that places the craftsmanship at the center.</p> |  | 200 g Arctic Silk coated |
| 5705326017217 | 110873 | Mamma Andersson - Goodbye | Louisianna Poster Collection | 59,4 x 84,1 cm (A2) | YES | <p>The Louisianna collection has an international scope, starting from 1945 to the present. It focuses primarily on painting and sculpture but includes all genres, serving as both a kind of DNA strand for the museum and a dynamic entity that is continuously evolving.</p> <p>Ray, in 1932. The exhibition was the first in Denmark with Ray, who was world-renowned for his photographs, and also worked with both drawings, paintings, collages, films and objects.</p> <p>The American pioneer, Man Ray - born Emmanuel Radetzky - became one of the protagonists of the early avant-garde. Originally trained as a painter, after arriving in Paris in 1921 he quickly established himself as a fashion and portrait photographer.</p> <p>Ray had a central role in the two artistic movements - Dadaism and Surrealism - along with artists such as Alfred Stieglitz, Francis Picabia and Marcel Duchamp.</p> |  | 200 g Arctic Silk coated |
| 5705326017217 | 106296 | Man Ray (1932) | Louisianna Poster Collection | 59,4 x 84,1 cm (A2) | YES | <p>Man Ray is one of the most influential artists of the 20th century, whose work with the genre known as readymades - Louisianna coated from existing objects - changed the entire perception of what a work of art can be.</p> <p>Marsden Hartley has been called 'America's first great modern painter of the 20th century.' His original work has long been overlooked. Louisianna presented him in 2019 at the first retrospective exhibition in Europe for over 60 years - an exhibition that was an eye-opener for most.</p> <p>Marsden Hartley was both a painter and a poet and lived large parts of his life as a nomad between Europe and the United States. Although he was almost always on the move, he never came to Copenhagen. The picture here is thus a geometrically inspired depiction of a Danish ship that was anchored in the harbor in Boston.</p> <p>Hartley's many travels resulted in a series of deeply original groups of works from 1906 to 1943 - works that can be seen as a bridge between European and American modernism.</p> |  | 200 g Arctic Silk coated |
| 5705326000134 | 100338 | Marsden Hartley - Elsa Koberhøven (1916) | Louisianna Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Among the works are abstract paintings based on military symbols from the horizon of the First World War, almost surreal landscapes from New Mexico and formalized figure paintings of muscular working men.</p> |  | 200 g Arctic Silk coated |

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|--------------|--------|--|-----------------------------|----------------------|-----|---|--|--|--|--------------------------|
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| | | | | | | Marsden Hartley was both painter and poet and lived much of his life as a nomad between Europe and the United States, and his work can be considered a bridge between European and American modernism. | | | | |
| | | | | | | Hartley's many travels resulted in a number of deeply original groups of works from 1906 to 1943. Among these are abstract paintings based on military symbols from the honors of the First World War, almost surreal landscapes from New Mexico and feminized figure paintings of muscular working men. | | | | |
| | | | | | | Still life and close-ups - like here - of e.g. flowers, leaves, fish and conch shells are among the recurring motifs in his work. | | | | |
| 579326000158 | 102039 | Marsden Hartley - Leaves (1929) | Louisiana Poster Collection | 84 x 109,6 cm | NO | Marsden Hartley was centrally located in art life both in Europe and at home. But nevertheless, Hartley's art has been largely unknown - perhaps because of the multifaceted nature of the work, which has made it difficult to place him in art history. | | | | 200 g Arctic Silk coated |
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| | | | | | | His many travels resulted in a number of deeply original groups of works from 1906 to 1943. Among these are abstract paintings based on military symbols from the honors of the First World War, almost surreal landscapes from New Mexico and feminized figure paintings of muscular working men. | | | | |
| | | | | | | In his roving, restless existence as an artist, Hartley often completely changed direction and artistic style. In Mont Saint-Victoire, he clearly equates at the great French master, Cézanne, who painted this particular mountain into the art historical canon. | | | | |
| 579326000141 | 102038 | Marsden Hartley - Mont Saint-Victoire (1927) | Louisiana Poster Collection | 38 x 59,4 cm | YES | Marsden Hartley was centrally located in art life both in Europe and at home. But nevertheless, Hartley's art has been largely unknown - perhaps because of the multifaceted nature of the work, which has made it difficult to place him in art history. | | | | 200 g Arctic Silk coated |
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| | | | | | | Marsden Hartley was both painter and poet and lived much of his life as a nomad between Europe and the United States, and his work can be considered a bridge between European and American modernism. | | | | |
| | | | | | | His many travels resulted in a number of deeply original groups of works from 1906 to 1943. Hartley spanned many styles, but often returned to motifs such as flowers, leaves, fish and conch shells. Here is a still life from 1917. | | | | |
| 579326000158 | 102034 | Marsden Hartley - Still life no 9 (1917) | Louisiana Poster Collection | 69,4 x 77,9 cm | NO | Marsden Hartley was centrally located in art life both in Europe and at home. But nevertheless, Hartley's art has been largely unknown - perhaps because of the multifaceted nature of the work, which has made it difficult to place him in art history. | | | | 200 g Arctic Silk coated |
| | | | | | | Beach, Maine, (1940-42). Although Marsden Hartley has been called "America's first great modern painter of the 20th century," his original work has long been overlooked. Louisiana presented him in 2019 at the first retrospective exhibition in Europe in over 60 years. | | | | |
| | | | | | | Marsden Hartley was both painter and poet and lived much of his life as a nomad between Europe and the United States, and his work can be considered a bridge between European and American modernism. | | | | |
| | | | | | | Hartley's many travels resulted in a series of deeply original groups of works from 1906 to 1943. After Marsden returned home to his native state of Maine late in life, he painted a series of portraits of muscular men, or perhaps especially of their bodies. A good example is the Canuck Yankee Lumberjack at Old Orchard Beach, Maine (1940-42). | | | | |
| 579326000038 | 102480 | Marsden Hartley - Canuck Yankee Lumberjack (1940-42) | Louisiana Poster Collection | 102,2 x 73,7 cm | NO | Marsden Hartley was centrally located in art life both in Europe and at home. But nevertheless, Hartley's art has been largely unknown - perhaps because of the multifaceted nature of the work, which has made it difficult to place him in art history. | | | | 200 g Arctic Silk coated |
| | | | | | | 1975: Max Ernst's picture is from the year of the moon landing in 1969, and was on loan to Louisiana's exhibition, The Moon - From the Inner World to the Outer Space, in 2018. | | | | |
| | | | | | | The exhibition showed up to 150 works about the moon, as one of our culture's great motifs, and drew a multifaceted portrait of the Earth's natural satellite through art, film, music, literature, cultural-historical objects, design, architecture, natural science and astronomy. | | | | |
| | | | | | | As the only celestial body whose surface can be seen with the naked eye from Earth, the Moon has fascinated artists and writers for centuries. Its round, white disc has been an open projection surface for myths, imaginings and dreams. | | | | |
| | | | | | | When we look out into space, we also see ourselves - and the Moon becomes, as an absolute otherness, a mirror for the human. Here, science and folklore, fiction and technology, existential quest and economic expansion meet. | | | | |
| 579326000032 | 11814 | Max Ernst - Naissance d'une Galaxie (1969) | Louisiana Poster Collection | 84,1 x 118,9 cm (AB) | YES | Louisiana exhibition poster with the work of the American artist, Morris Louis, (1912-62). Morris Louis belonged to the new generation of 'colorfield painters' who established themselves in New York after World War II. Louisiana received several works as a gift from Louis' widow, Marcella Louis Brenner, following an exhibition at the museum in 1975. | | | | 200 g Arctic Silk coated |
| | | | | | | It is said of Morris Louis' work that he, as one of the few artists of this century, has helped to change the development of painting. | | | | |
| 579326012939 | 108051 | Morris Louis - Omega IV (1959-1960) | Louisiana Poster Collection | 99,4 x 84,1 cm (A2) | YES | With Louis, a completely autonomous, abstract painting emerges for the first time. Like the peer Jackson Pollock, Louis was part of an experimental working group in New York, where the members dealt with the methods of automatic painting. | | | | 200 g Arctic Silk coated |
| | | | | | | Louisiana exhibition poster poster with the work of the American artist, Morris Louis, (1912-62). Morris Louis belonged to the new generation of 'colorfield painters' who established themselves in New York after World War II. Louisiana received several works as a gift from Louis' widow, Marcella Louis Brenner, following an exhibition at the museum in 1975. | | | | |
| | | | | | | It is said of Morris Louis' work that he, as one of the few artists in this century, has helped to change the development of painting. | | | | |
| 579326026776 | 110736 | Morris Louis - Louisiana (1975) | Louisiana Poster Collection | 30 x 85,4 cm | YES | With Louis, a completely autonomous, abstract painting emerges for the first time. Like the peer Jackson Pollock, Louis was part of an experimental working group in New York, where the members dealt with the methods of automatic painting. | | | | 200 g Arctic Silk coated |
| | | | | | | The 'colorfield' method characterizes a painting where color is detached from any form and occupies the canvas without positions. | | | | |
| 579326030704 | 111619 | Niko Pirosmani - Fisherman in red shirt | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | Louisiana poster with the work, Fisherman in red shirt, by Georgia's most famous artist and avant-garde hero, Niko Pirosmani, (1862-1918), which Louisiana exhibited in the spring of 2023. There are only a few sources for the history of Pirosmani, but he is today referred to as the painter of the Georgian soul, culture and folk life. His pictures are straightforward, realistic in their simplicity, originally cropped and are about the humane space where the people are, eat and meet the animals. | | | | 200 g Arctic Silk coated |
| | | | | | | (1862-1918), which Louisiana exhibits in the spring of 2023. There are only a few sources for the history of Pirosmani, but he is today referred to as the painter of the Georgian soul, culture and folk life. His pictures are straightforward, realistic in their simplicity, originally cropped and are about the humane space where the people are, eat and meet the animals. | | | | |
| 579326029807 | 111439 | Niko Pirosmani - Girl with a Toy Balloon | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | The appeal of the images is simple, but also sophisticated because they work. With a few brushstrokes, Pirosmani transformed the everyday into the extraordinary. The portraits have the same intensity as Orthodox icons, and the images of the lion, the deer and the giraffe have something alluring and disturbing about them at the same time. Their eyes are staring at you. The black base color shines through the other colors - just like in the portraits. | | | | 200 g Arctic Silk coated |
| | | | | | | which Louisiana exhibits in the spring of 2023. Pirosmani made a thing as a sign painter, and the streets of the capital, Tbilisi, were like a gallery for his art. In this still life, food and drink are brought together, isolated from the table they will once be on. Everything is ready. Customers can just select what they want. | | | | |
| | | | | | | There are only a few sources for the history of Pirosmani, but he is today described as the painter of the Georgian soul, culture and folk life. His pictures are straightforward, realistic in their simplicity, originally cropped and are about the humane space where the people are, eat and meet the animals. | | | | |
| | | | | | | The appeal of the images is simple, but also sophisticated because they work. With a few brushstrokes, Pirosmani transformed the everyday into the extraordinary. The portraits have the same intensity as Orthodox icons, and the images of the lion, the deer and the giraffe have something alluring and disturbing about them at the same time. Their eyes are staring at you. The black base color shines through the other colors - just like in the portraits. | | | | |
| 579326030738 | 111623 | Niko Pirosmani - Still Life | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | Pirosmani lived and worked in Georgia's capital, Tbilisi, around the turn of the last century - as a self-taught sign painter and painterly sculptor. It was not until the first two decades of the 20th century that an artistic work unfolded for the urban | | | | 200 g Arctic Silk coated |
| | | | | | | (1862-1918), which Louisiana exhibits in the spring of 2023. There are few sources for the history of Pirosmani, but he is named today as the painter of the Georgian soul, culture and folk life. His pictures are straightforward, realistic in their simplicity, originally cropped and are about the humane space where the people are, eat and meet the animals. | | | | |
| 579326029801 | 111437 | Niko Pirosmani - Three Deer by a Stream | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | The appeal of the images is simple, but also sophisticated because they work. With a few brushstrokes, Pirosmani transformed the everyday into the extraordinary. The portraits have the same intensity as Orthodox icons, and the images of the lion, the deer and the giraffe have something alluring and disturbing about them at the same time. Their eyes are staring at you. The black base color shines through the other colors - just like in the portraits. | | | | 200 g Arctic Silk coated |
| | | | | | | Louisiana poster with the work, Yellow Lizard Seated, by Georgia's most famous artist and avant-garde hero, Niko Pirosmani, (1862-1918), which Louisiana exhibits in the spring of 2023. There are few sources for the history of Pirosmani, but he is referred to as the painter of the Georgian soul, culture and folk life. His pictures are straightforward, realistic in their simplicity, originally cropped and are about the humane space where the people are, eat and meet the animals. | | | | |
| 579326030731 | 111620 | Niko Pirosmani - Yellow Lizard Seated | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | The appeal of the images is simple, but also sophisticated because they work. With a few brushstrokes, Pirosmani transformed the everyday into the extraordinary. The portraits have the same intensity as Orthodox icons, and the images of the lion, the deer and the giraffe have something alluring and disturbing about them at the same time. Their eyes are staring at you. The black base color shines through the other colors - just like in the portraits. | | | | 200 g Arctic Silk coated |
| | | | | | | and Picture - a Poster Exhibition, in 1971. Composed of posters from several exhibitions, Louisiana showed the varied poster production worldwide, as a reflection of the artistic currents of the time: Pop Art, the New Symbolism, Art Nouveau, 20th style, Surrealism among many more. | | | | |
| | | | | | | Louisiana's exhibition of posters from 16 different countries showed how poster art was - and is - influenced by painting, photography, graphics and film. The exhibition brought pop art, political poster art from Cuba, posters from Poland, where one finds a rich and independent tradition of poster art, posters from collectors in the USA over Soviet posters with political content. | | | | |
| | | | | | | In the poster's infancy 100 years ago, it was a powerful medium with its combination of text and image. And back then, the poster was also a fast medium that ensured topicality. And large circulations allowed for repeated effects in the street scene. No wonder that the poster was a popular form of communication for those who had something on their mind. | | | | |
| 579326019171 | 108032 | Word and Image (1971) | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | by the German artist, Otto Dix, (1891-1969). The poster was published in 2022 in connection with Louisiana's exhibition about Germany in the 1920s, The Cold Eye. Dix's work is a central expression for many of the period's registering, often caricatured and distorted portraits of cool figures, alone and without eye contact. The work also graces the cover of the Louisiana Review, which was published in connection with the museum's exhibition. | | | | 200 g Arctic Silk coated |
| | | | | | | In 1920s Germany, a "cold person" appears in contemporary culture - so named by the German literary critic Helmut Lauthen (b. 1939). Cold portraits, devoid of emotion, alone, with a distant gaze, as a mask for the real emotions. The assumed indifference facade is to cover a feeling of humiliation after Germany's defeat in the First World War and an embarrassment over the pre-war utopias. | | | | |
| | | | | | | The artistic direction of the period - Neue Sachlichkeit - included artists who depicted less personalities and more types defined by social class. The portrait as a genre was radically changed here - from a psychological depiction to a focus on external characteristics. | | | | |
| 579326027113 | 108633 | Otto Dix - Portrait of the Journalist Sylvia von Harden (1926) | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | Otto von Dix was in the habit of painting his models equipped with the tools typical of their work. This does not happen here, and Dix thus reduces the woman to a power and a few possessions - a caricatured interpretation with exaggerated features and proportions. Dix undertakes to express von Harden's awareness in the image by adding a nursing stocking. Time had a taste for exhibition OCEAN (2024). | | | | 200 g Arctic Silk coated |
| | | | | | | We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. But the more we dive below the surface, the more incredible things seem to emerge. And in the realm of our imagination, we are literally flooded with images, stories and fantastic creatures. | | | | |
| | | | | | | OCEAN is the big Louisiana event of the season. A journey of discovery above and below the surface, where history and the present meet in an intersection between art and science. We know more about the surface of Mars than we do about the oceans that cover more than 70% of our own planet. | | | | |
| | | | | | | OCEAN is conceived as a large, thematic exhibition, where myths, history and the present merge. And where art, culture and science meet. The exhibition will take up the entire South Wing of the museum and consist of three general themes: 1) The | | | | |
| 579326007813 | 115881 | Peter Bako - Sea and Fog | Louisiana Poster Collection | 59,4 x 84,1 cm (A2) | YES | | | | | 200 g Arctic Silk coated |

| | | | | | | | | |
|---------------|--------|--|-----------------------------|---------------------|-----|---|---|--------------------------|
| 5705326000110 | 305852 | Per Kinkay - Untitled (2004) | Louisiana Poster Collection | 70 x 90 cm | NO | <p>Exhibition poster with the work, Untitled, (2004), by the world-renowned Danish artist, Per Kinkay (1938-2018). The poster was published in connection with the Per Kinkay exhibition at Louisiana in 2020. The Per Kinkay works form one of the focal points of the Louisiana collection, and with this exhibition the museum offered a retrospective meeting with all the genres the artist has moved through.</p> <p>No other Danish artist in the 20th century - perhaps with the exception of Asger Jorn - has explored the geography of art as widely and deeply as Per Kinkay.</p> <p>With his background as a trained geologist and later as a central member of the Danish artist group, Eks-ikolen, Kinkay has created an impressive body of work that covers virtually all genres: Poetry, writing, film, scenography, architecture, painting, sculpture and graphics.</p> <p>The international reception is indisputable - both in the wider art world and among artist colleagues, where Kinkay appears in many respects today as an artist's artist.</p> |  | 200 g Arctic Silk coated |
| 570532601180 | 306780 | Per Kinkay - Winter (1985) | Louisiana Poster Collection | 39,4 x 84,1 cm (A3) | YES | <p>Louison poster about the work, Winter (1985) by the Danish artist, Per Kinkay (1938-2018) in connection with the exhibition with Kinkay in Louisiana in 2008/2009. Per Kinkay's works form one of the focal points of Louisiana's collection, and with this exhibition the museum offered a retrospective encounter with all the genres the artist has moved through.</p> <p>No other Danish artist in the 20th century - perhaps with the exception of Asger Jorn - has explored the geography of art as widely and deeply as Per Kinkay.</p> <p>With his background as a trained geologist and later as a central member of the Danish artist group, Eks-ikolen, Kinkay has created an impressive body of work that covers virtually all genres: Poetry, writing, film, scenography, architecture, painting, sculpture and graphics.</p> <p>The international reception is indisputable - both in the wider art world and among artist colleagues, where Kinkay appears in many respects today as an artist's artist.</p> |  | 200 g Arctic Silk coated |
| 5705326000271 | 306880 | Pilotti Rist - Another Body (2008-2013) | Louisiana Poster Collection | 99,4 x 84,1 cm (A3) | YES | <p>Louisiana has previously - among other things with the exhibition of the artist's early pop art-inspired works on masonite in 2012 - been one of the biggest and most popular names in contemporary art. She is known for her sensual, brightly colored and wonderful video works and installations. The poster was published in 2019 in connection with Louisiana's major exhibition, 'Pilotti Rist - Open my Light'.</p> <p>In Another Body, you can clearly sense that Rist uses the camera as both an eye and a sense of touch. She herself has stated: "For me, video is like a painting on glass in motion."</p> <p>At the 2019 exhibition, the internationally recognized contemporary artist had transformed the entire south wing of Louisiana into a brightly colored and sensory-saturated universe. For Louisiana, the museum's guests - and for Pilotti Rist himself - the exhibition was the culmination of a long and very special relationship. Rist feels so connected to Louisiana, which was the first of the biggest and most popular names in contemporary art. She is known for her sensual, brightly colored and wonderful video works and installations. The poster was published in 2019 in connection with Louisiana's major exhibition, 'Pilotti Rist - Open my Light'.</p> <p>In the video work, Ever is Overall - you see a woman, "armed" with a tropical flower, strolling along the sidewalk in slow motion while she smashes car windows with the flower.</p> |  | 200 g Arctic Silk coated |
| 5705326000271 | 306880 | Pilotti Rist - Ever is Overall (1997) | Louisiana Poster Collection | 42 x 49,4 cm (A2) | YES | <p>Louisiana poster about the work, Ever is Overall (1997) by the Danish artist, Pilotti Rist (b. 1962). Rist is one of the biggest and most popular names in contemporary art. She is known for her sensual, brightly colored and wonderful video works and installations. The poster was published in 2019 in connection with Louisiana's major exhibition, 'Pilotti Rist - Open my Light'.</p> <p>The video work, 'I'm Not the Girl Who Misses Much', is one of Pilotti Rist's early, pioneering single-channel videos and the work is in the Louisiana collection. If you ask the artist herself, it is both her first official work of art - and the best.</p> <p>At the 2019 exhibition, the internationally recognized contemporary artist had transformed the entire south wing of Louisiana into a brightly colored and sensory-saturated universe. For Louisiana, the museum's guests - and for Pilotti Rist himself - the exhibition was the culmination of a long and very special relationship. Rist feels so connected to Louisiana, which was the first museum in the world to acquire one of her works for its collection.</p> <p>She is actually christened Elisabeth Charlotte Rist, but already as a young woman took the stage name, Pilotti, as a salute to Astrid Lindgren's enigmatic and free-thinking Pippi Longstocking. Rist's art can seem both challenging and provocative, but at the same time also full of joy and humor.</p> |  | 200 g Arctic Silk coated |
| 5705326000274 | 306880 | Pilotti Rist - I'm Not the Girl who Misses Much (1990) | Louisiana Poster Collection | 99,4 x 84,1 cm | NO | <p>Louisiana poster about the work, I'm Not the Girl who Misses Much (1990) by the Danish artist, Pilotti Rist (b. 1962). Rist is one of the biggest and most popular names in contemporary art. She is known for her sensual, brightly colored and wonderful video works and installations. The poster was published in 2019 in connection with Louisiana's major exhibition, 'Pilotti Rist - Open my Light'.</p> <p>Color, nature, body and desire seem to merge when the Swiss artist, Pilotti Rist, gets extremely close with his camera and creates his sensual, intimate and sometimes disturbing video works.</p> <p>At the 2019 exhibition, the internationally recognized contemporary artist had transformed the entire south wing of Louisiana into a brightly colored and sensory-saturated universe. The work Marcy Garden, Retour Retour, was here projected in large format on an end wall, because Pilotti Rist thinks of video as both painting and space, and has said: "For me, video is like a painting on glass in motion."</p> |  | 200 g Arctic Silk coated |
| 5705326000274 | 306880 | Pilotti Rist - Marcy Garden Retour Retour (2014) | Louisiana Poster Collection | 64,5 x 49,4 cm | NO | <p>Louisiana poster with the work, Marcy Garden Retour Retour (2014) by the Danish artist, Pilotti Rist (b. 1962). Rist is one of the biggest and most popular names in contemporary art. She is known for her sensual, brightly colored and wonderful video works and installations. The poster was published in 2019 in connection with Louisiana's major exhibition, 'Pilotti Rist - Open my Light'.</p> <p>For Louisiana, the museum's guests - and for Pilotti Rist himself - the exhibition was the culmination of a long and very special relationship. Rist feels so connected to Louisiana, which was the first museum in the world to acquire one of her works for its collection.</p> |  | 200 g Arctic Silk coated |
| 5705326000103 | 314637 | Paul Gernes - Untitled Stripes (1966-1966) | Louisiana Poster Collection | 33 x 85 cm | YES | <p>Paul Gernes did not strive for art historical or intellectual knowledge to understand or interpret his works. What was really important was that people became happy and comfortable looking at and living with them - as is evident from his probably best-known works, the large, public decoration projects such as the Palads cinema in Copenhagen and Herlev Hospital.</p> <p>Today, many associate Paul Gernes with this kind of cool aesthetics and brightly colored joy. But there is definitely also a confrontational and strongly critical side of the artist.</p> <p>Paul Gernes comes out of the constructivist tradition, also politically, and at the beginning of the 1960s became a focal point for the Eks school, the Experimental Art School (1962-1972), which with one stroke came to dominate not only contemporary art, but also art history writing henceforth. New methods, new materials, a new perception of the role of art and the artist in society were on the agenda.</p> |  | 200 g Arctic Silk coated |
| 5705326000274 | 315270 | Paul Gernes - Untitled Stripes (1966-66) | Louisiana Poster Collection | 90 x 66,3 cm | YES | <p>With their experimental attitude, the artists set in motion a break-up on all fronts, and all this is unfolding precisely where Denmark is going from a post-war society to a welfare state, with many new arrangements and experiments as a result. A Danish artist with the work, Untitled (1966-66) by the Danish artist, Paul Gernes (1925-1996). Gernes is one of the great Danish artists of the post-war generation and in many ways he pioneered a new perception of art and the artist's role in society.</p> <p>Paul Gernes did not strive for art historical or intellectual knowledge to understand or interpret his works. What was really important was that people became happy and comfortable looking at and living with them - as is evident from his probably best-known works, the large, public decoration projects such as the Palads cinema in Copenhagen and Herlev Hospital.</p> <p>Today, many associate Paul Gernes with this kind of cool aesthetics and brightly colored joy. But there is definitely also a confrontational and strongly critical side of the artist.</p> <p>Paul Gernes comes out of the constructivist tradition, also politically, and at the beginning of the 1960s became a focal point for the Eks school, the Experimental Art School (1962-1972), which with one stroke came to dominate not only contemporary art, but also art history writing henceforth. New methods, new materials, a new perception of the role of art and the artist in society were on the agenda.</p> |  | 200 g Arctic Silk coated |
| 5705326027274 | 31953 | Paul Gernes - Untitled | Collection Print | 29,7 x 42 cm (A3) | YES | <p>Louisiana poster with the work, Untitled (1966-67), by the Danish artist, Paul Gernes (1925-1996). Gernes is one of the great Danish artists of the post-war generation. In many ways, he pioneered a new perception of art and the role of the artist in society - not least with his portraits of figures, for example stripes, circles or, as here, squares. The work is printed on extra strong, uncoated paper.</p> <p>Paul Gernes's systemic work series from the latter half of the 1960s can be seen as part of the artist's struggle against the commercial art market and the cultivation of the artist myth. Instead of people, Gernes portrayed symbols, that is, for example, stripes, circles or squares - a Danish minimalism that the viewer could randomly hang up in series of their own choice and need, where they now fit in best, as a kind of democratic art.</p> <p>Although many have later associated Gernes with the figures' cool aesthetics and brightly colored joy, they were definitely also an expression of Gernes' confrontational side.</p> <p>In this way, Gernes did not strive for one to have art historical or intellectual knowledge in order to understand or interpret his works. What was really important was that people were happy and comfortable looking at and living with them - as is evident from his probably best-known works, the large, public decoration projects such as the Palads cinema in Copenhagen and Herlev Hospital.</p> <p>Paul Gernes comes out of the constructivist tradition, also politically, and at the beginning of the 1960s became a focal point for the Eks school, the Experimental Art School (1962-1972), which with one stroke came to dominate not only contemporary art, but also art history writing henceforth. New methods, new materials, a new perception of the role of art and the artist in society were on the agenda.</p> |  | 240 Maskon Lys |
| 5705326029120 | 320270 | Paul Gernes - Untitled 3 | Collection Print | 29,7 x 42 cm (A3) | YES | <p>With their experimental attitude, the artists set in motion a break-up on all fronts, and all this is unfolding precisely where Denmark is going from a post-war society to a welfare state, with many new arrangements and experiments as a result. A Danish artist of the post-war generation. In many ways, he pioneered a new perception of art and the role of the artist in society - not least with his portraits of figures, for example stripes, circles or, as here, squares. The work is printed on extra strong, uncoated paper.</p> <p>Paul Gernes's systemic work series from the latter half of the 1960s can be seen as part of the artist's struggle against the commercial art market and the cultivation of the artist myth. Instead of people, Gernes portrayed symbols, that is, for example, stripes, circles or squares - a Danish minimalism that the viewer could randomly hang up in series of their own choice and need, where they now fit in best, as a kind of democratic art.</p> <p>With their experimental attitude, the artists set in motion a break-up on all fronts, and all this is unfolding precisely where Denmark is going from a post-war society to a welfare state, with many new arrangements and experiments as a result. A Danish artist of the post-war generation. In many ways, he pioneered a new perception of art and the role of the artist in society - not least with his portraits of figures, for example stripes, circles or, as here, squares. The work is printed on extra strong, uncoated paper.</p> |  | 240 Maskon Lys |
| 5705326029144 | 320270 | Paul Gernes - Untitled 6 | Collection Print | 29,7 x 42 cm (A3) | YES | <p>With their experimental attitude, the artists set in motion a break-up on all fronts, and all this is unfolding precisely where Denmark is going from a post-war society to a welfare state, with many new arrangements and experiments as a result. A Danish artist of the post-war generation. In many ways, he pioneered a new perception of art and the role of the artist in society - not least with his portraits of figures, for example stripes, circles or, as here, squares. The work is printed on extra strong, uncoated paper.</p> |  | 240 Maskon Lys |

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|---------------|--------|--|-----------------------------|----------------------|-----|---|---|--------------------------|
| 579532602537 | 130792 | Paul Gernes - Untitled 7 | Collection Print | 25.7 x 42 cm (A3) | YES | <p>Louisiana print with the work, Untitled 1968-81, by the Danish artist, Paul Gernes (1925-1996). Gernes is one of the great Danish artists of the post-war generation. In many ways, he pioneered a new perception of art and the role of the artist in society - not least with his portraits of figures, for example stripes, circles or, as here, squares. The work is printed on extra strong, uncoated paper.</p> <p>Paul Gernes's systemic work series from the latter half of the 1960s can be seen as part of the artist's struggle against the commercial art market and the cultivation of the artist myth. Instead of people, Gernes portrayed symbols, that is, for example, stripes, circles or squares - a Danish interpretation that the viewer could randomly hang up in series of their own choice and mood, where they now fit in best, as a kind of democratic art.</p> <p>Although many have later associated Gernes with the figures' cool aesthetics and brightly colored joy, they were definitely also an expression of Gernes' confrontational side.</p> <p>In this way, Gernes did not strive for one to have art historical or intellectual knowledge in order to understand or interpret his works. What was really important was that people were happy and comfortable looking at and living with them - as is evident from his probably best-known works, the large, public decoration projects such as the Palads Cinema in Copenhagen and Hellerup Hospital.</p> <p>Paul Gernes came out of the constructivist tradition, also politically, and at the beginning of the 1950s, became a focal point for the Eks school, the Experimental Art School (1963-1972), which with one stroke came to dominate not only contemporary art, but also art history writing henceforth. New methods, new materials, a new perception of the role of art and the artist in society were on the agenda.</p> |  | 349 Munchen Lynx |
| 5795326012676 | 130572 | Ragnar Kjartansson - Louisiana Children's House anniversary poster | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Anniversary poster with motif created by Ragnar Kjartansson, published on the occasion of Louisiana Children's Home's 30th anniversary.</p> <p>With his lovingly critical view of Western culture, his musicality, humor and sense of the tragicomic, the Icelandic artist, Ragnar Kjartansson (b. 1976), has long since established himself as one of the most interesting voices in contemporary art. Louisiana's exhibition with the artist in the fall of 2023 was the first comprehensive solo presentation in Scandinavia, unfolding his work across media and genres.</p> |  | 399 g Arctic Silk coated |
| 5795326031273 | 13089 | Ragnar Kjartansson - No Tomorrow | Louisiana Poster Collection | 39,4 x 84,1 cm (A3) | YES | <p>Louisiana Poster with an image from Icelandic artist Ragnar Kjartansson's performance No Tomorrow (2022), released in connection with Louisiana's solo exhibition in 2023 featuring the Icelandic artist. No Tomorrow was first performed live by Kjartansson (b. 1976) in 2017, shortly after Donald Trump's inauguration as President of the United States, while this version was filmed a few months after Russia's invasion of Ukraine.</p> <p>Louisiana poster with the work, The End (2008), published in conjunction with Louisiana's 2023 solo exhibition with Icelandic artist, Ragnar Kjartansson (b. 1976). Epic waste of Love and Understanding - Kjartansson has long since distinguished himself internationally as one of contemporary art's most important voices, and Louisiana's exhibition contains both new and older works in a multitude of media, from drawing and painting to performance and large, spatial works with film and music.</p> <p>The motif here comes from Kjartansson's international breakthrough work, The End - Venice, 2009. 144 portraits of a young man in Speedo swimming trunks, which Kjartansson painted during a six-month performance for the Venice Biennale in 2009, where he represented Iceland.</p> |  | 209 g Arctic Silk coated |
| 5795326031060 | 131792 | Ragnar Kjartansson - The End (2008) | Louisiana Poster Collection | 36,1 x 118,9 cm (A0) | YES | <p>In the wake of the severe collapse of the Icelandic economy in 2008, the work became a counter-image to capitalism's heady, masculine performance culture. Two young men in their prime spent half a year hanging out, drinking beer, smoking cigarettes, listening to music, reading, playing the guitar.</p> |  | 209 g Arctic Silk coated |
| 5795326031152 | 131880 | Ragnar Kjartansson - The End (man on green sofa) (2008) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Kjartansson tested the romantic matrix of a male painting genius, painting every day a picture of the undressed model, friend and visual artist, Pól Hrafn Björnsson (b. 1981).</p> |  | 209 g Arctic Silk coated |
| 5795326031169 | 131880 | Ragnar Kjartansson - The End (man) (2009) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Kjartansson's emotional and political commitment to the world is reflected in the works. They contain his loving, humorous and Icelandic artist, Ragnar Kjartansson (b. 1976). Epic waste of Love and Understanding - Kjartansson has long since distinguished himself internationally as one of contemporary art's most important voices, and Louisiana's exhibition contains both new and older works in a multitude of media, from drawing and painting to performance and large, spatial works with film and music.</p> <p>The motif here comes from Kjartansson's international breakthrough work, The End - Venice, 2009. The work consists of 144 portraits of a young man in Speedo swimming trunks, which Kjartansson painted during a six-month performance for the Venice Biennale in 2009, where he represented Iceland.</p> <p>In the wake of the severe collapse of the Icelandic economy in 2008, the work became a counter-image to capitalism's heady, masculine performance culture. Two young men in their prime spent half a year hanging out, drinking beer, smoking cigarettes, listening to music, reading, playing the guitar.</p> |  | 209 g Arctic Silk coated |
| 5795326031138 | 131799 | Ragnar Kjartansson - The End (red stripes) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Kjartansson tested the romantic matrix of a male painting genius, painting every day a picture of the undressed model, friend and visual artist, Pól Hrafn Björnsson (b. 1981).</p> |  | 209 g Arctic Silk coated |
| 5795326031145 | 131880 | Ragnar Kjartansson - The End (man on the back) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Kjartansson tested the romantic matrix of a male painting genius, painting every day a picture of the undressed model, friend and visual artist, Pól Hrafn Björnsson (b. 1981).</p> |  | 209 g Arctic Silk coated |
| 5795326007905 | 399551 | Richard Mortensen - Louisiana (1970) | Louisiana Poster Collection | 39,4 x 84,1 cm (A3) | YES | <p>Louisiana poster with the work, Untitled 2022, by the American artist, Richard Price, which Louisiana presents from November 2022 at the exhibition, Same Man, in the exhibition series, Louisiana on Paper. One of America's most influential post-1980 artists, Price is best known for his twisted re-photographs of glossy magazine ads, his cross-hairs, cross-hatches, annotated and spray-painted versions of magazine covers, books and comic drawings - and for his collages, here with a clear nod to Picasso's portraits of women.</p> <p>In fact, Richard Price turns everything into collage. It is subtracted and added. Pablo Picasso is a hero to Price, and here he cuts holes in a photograph to fill the resulting gaps with his own, generic versions of Picasso's portraits of women, so that a whole new narrative emerges.</p> <p>But this is not a new "style". It's just Price in a different way. He has always commented, crossed out, spray-painted, re-photographed, cut out and pasted in. Price is an enigmatic figure and his style varies.</p> |  | 209 g Arctic Silk coated |
| 5795326001130 | 134039 | Richard Mosse - The Enclave | Louisiana Poster Collection | 100 x 80 cm | YES | <p>Using a special military surveillance film, he depicted the civil war in eastern Congo in the photo and video work.</p> <p>Richard Mosse is not a classic "video artist", but works with a documentary approach that brings him to places where war photographers typically work.</p> <p>The central trick in Mosse's work was the use of a special military surveillance film that recorded the invisible spectrum of infrared light reflected by the chlorophyll of green plants. The film made the plants' natural foliage appear bright pink.</p> |  | 209 g Arctic Silk coated |
| 5795326025717 | 130427 | Richard Prince - Untitled 1 person | Louisiana Poster Collection | 29,7 x 42 cm (A3) | YES | <p>Richard Prince is not a classic "video artist", but works with a documentary approach that brings him to places where war photographers typically work.</p> <p>The central trick in Mosse's work was the use of a special military surveillance film that recorded the invisible spectrum of infrared light reflected by the chlorophyll of green plants. The film made the plants' natural foliage appear bright pink.</p> |  | 170 g Munchen Lynx |
| 5795326025724 | 130424 | Richard Prince - Untitled 2 people | Louisiana Poster Collection | 29,7 x 42 cm (A3) | YES | <p>Richard Prince is not a classic "video artist", but works with a documentary approach that brings him to places where war photographers typically work.</p> <p>The central trick in Mosse's work was the use of a special military surveillance film that recorded the invisible spectrum of infrared light reflected by the chlorophyll of green plants. The film made the plants' natural foliage appear bright pink.</p> |  | 170 g Munchen Lynx |
| 5795326000749 | 13698 | Robert Indiana - Love Anniversary poster | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Anniversary poster with the work, Untitled 2022, by the American artist, Richard Price, which Louisiana presents from November 2022 at the exhibition, Same Man, in the exhibition series, Louisiana on Paper. One of America's most influential post-1980 artists, Price is best known for his twisted re-photographs of glossy magazine ads, his cross-hairs, cross-hatches, annotated and spray-painted versions of magazine covers, books and comic drawings - and for his collages, here with a clear nod to Picasso's portraits of women.</p> <p>In fact, Richard Price turns everything into collage. It is subtracted and added. Pablo Picasso is a hero to Price, and here he cuts holes in a photograph to fill the resulting gaps with his own, generic versions of Picasso's portraits of women, so that a whole new narrative emerges.</p> <p>But this is not a new "style". It's just Price in a different way. He has always commented, crossed out, spray-painted, re-photographed, cut out and pasted in. Price is an enigmatic figure and his style varies.</p> |  | 170 g Munchen Lynx |
| 5795326000118 | 13617 | Renald - Untitled (1972) | Louisiana Poster Collection | 42 x 59,4 cm (A2) | YES | <p>Anniversary poster with the work, Love, by the American artist, Robert Indiana, (1928-2018). The work was originally reproduced on the exhibition poster in connection with Louisiana's exhibition of Indiana in 1972. With razor-sharp precision, bright colors and template-like rendering of words such as EAT, KILL and, as here, LOVE, Robert Indiana cast a critical light on American society.</p> <p>American pop artist - or as he called himself, "sign painter" - Robert Indiana's rendering of the word, LOVE, is one of the most recognizable works of art of the 20th century.</p> <p>Indiana's iconic, clean graphic expression, use of numbers and letters and bright colors have inspired many artists who use the written word as a central part of their works.</p> <p>The poster is one of the anniversary posters reprinted in conjunction with Louisiana's 60th anniversary in 2018.</p> |  | 209 g Arctic Silk coated |

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|---------------|--------|--|-----------------------------|----------------------|-----|---|---|--------------------------|
| 570532601830 | 108037 | Saul Steinberg (1908) | Louisiana Poster Collection | 57.5 x 72.8 cm | YES | <p>Exhibition poster featuring the works of Romanian-American artist, Saul Steinberg, (1914-1999, from the Louisiana exhibit, Steinberg, in 1986. The exhibition displayed Steinberg's drawings and collages from 1955-1987 and highlighted Steinberg's virtuosity in the use of a wide variety of media - often in the same work. Pencil, colored pencil, charcoal, oil, gouache, watercolor and collage.</p> <p>Steinberg's drawings were characterized by satire and irony and at the same time devotion - and always with a mastered virtuosity. In many works he explored social and political systems, and human challenges.</p> <p>Before the persecution of Jews caused him to emigrate to the United States, Steinberg studied architecture in Milan and had satirical drawings published in, among other things, the magazine, <i>Barbuto</i>. In 1941, Steinberg travelled to New York, where he was recruited for his drawings in the magazine, <i>The New Yorker</i>. His drawings also found their way into the international magazines, <i>Vogue</i>, <i>Fortune</i> and <i>Harper's Bazaar</i>.</p> <p>Saul Steinberg decorated the American pavilion in Brussels in 1958 and he exhibited around the world - including several times</p> |  | 200 g Arctic Silk coated |
| 5705326014883 | 107647 | Shara Hughes - Pop (2021) - A0 format | Louisiana Poster Collection | 84.1 x 118.9 cm (A0) | YES | <p>Techniques and eclectically references art history in her brightly colored paintings, and is particularly recognized for her inverted landscapes.</p> <p>The piece Pop came about as a series of large-format paintings. Hughes has allowed different flowers to play a leading role, and in this piece poppies fill the foreground of the canvas and make it difficult to look at the landscape element that seems to be behind.</p> <p>The title of the work elegantly plays with the English word for poppy, poppy - and then 'pop', which is both popular culture and an art movement that cultivated this very culture. But pop is also the sound of something popping out. Like bad shots, the poppies that spring up here and there have finally covered the canvas. Pop, pop.</p> |  | 200 g Arctic Silk coated |
| 5705326014883 | 107647 | Shara Hughes - Pop (2021) - A0 format | Louisiana Poster Collection | 84.1 x 118.9 cm (A0) | YES | <p>In 2015, Shara Hughes was interviewed by the Louisiana Channel in her studio in Brooklyn, New York. In the interview, they</p> <p>Techniques and eclectically references art history in her brightly colored paintings, and is particularly recognized for her inverted landscapes.</p> <p>The piece Pop came about as a series of large-format paintings. Hughes has allowed different flowers to play a leading role, and in this piece poppies fill the foreground of the canvas and make it difficult to look at the landscape element that seems to be behind.</p> <p>The title of the work elegantly plays with the English word for poppy, poppy - and then 'pop', which is both popular culture and an art movement that cultivated this very culture. But pop is also the sound of something popping out. Like bad shots, the poppies that spring up here and there have finally covered the canvas. Pop, pop.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 11432 | Simon Evans - Everything I Have (2008) | Louisiana Poster Collection | 32 x 140.2 cm | YES | <p>The exhibition, The World is Yours, presented works by more than 20 renowned artists from all over the world, many of whom were presented here to a Danish audience for the first time - among them, Simon Evans.</p> <p>Evans lived out a boyhood dream as a skater in San Francisco, then started writing and broke through as a visual artist in 2003. Evans works with text-based collages - often composed of short poetic sentences and drawings. Simon Evans captures the poetry of everyday life, to which he can have an ironic distance.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 11522 | Simon Evans - In the Areas of Vanguard Cities (2015) | Louisiana Poster Collection | 57.8 x 69 cm | NO | <p>Evans lived out a boyhood dream as a skater in San Francisco, then started writing and broke through as a visual artist in 2003. Evans works with text-based collages - often composed of short poetic sentences and drawings. Simon Evans captures the poetry of everyday life, to which he can have an ironic distance.</p> <p>Illustration was a lavish presentation of contemporary art from around the world. With works by Gerhard Richter, William Kentridge, Cindy Sherman, Alex Da Corte, Franz West, Catherine Opie, Jeff Wall and many more - including several young talents in the museum's collection - illustration became the museum's largest presentation of new art in the collection to date.</p> |  | 200 g Arctic Silk coated |
| 5705326027001 | 11537 | Simon Hantel - Tablas (1978) | Louisiana Poster Collection | 42 x 58.4 cm (A2) | YES | <p>Hantel joined the Ecole de Paris after many years of living in the French capital and has, among other things, drawn inspiration from Matisse's later works and from the American abstract expressionist, Jack Pollock.</p> <p>For Hantel, too, Paris offered a rediscovered freedom, a favorable working environment and the first contacts with surrealism. He set out to test a myriad of painting techniques and genres and almost ended up with a compendium of the history of painting from 1920 to 1950 - which he had to go through the entire development all over again to find himself.</p> <p>In the wake of Pollock and 50s action painting, Hantel broke with surrealism and was self-selected through a series of development phases and genres throughout his work.</p> |  | 200 g Arctic Silk coated |
| 5705326027001 | 11537 | Tal R - Nail Caught in Soap | Collection Print | 25.7 x 42 cm (A3) | YES | <p>been one of the most significant Danish artists of his generation and is today richly represented in Louisiana's collection. The work is printed on extra strong, uncoated paper in A3 size (25.7 x 42 cm).</p> <p>Tal R made his Louisiana debut in 1997 and had something of a popular breakthrough with the museum's 2007 retrospective exhibition, <i>The Sun, year</i>.</p> <p>Throughout his work, Tal R has engaged in a multitude of materials and types of work: drawing, collage, print, books and sculpture. He clearly refers to the history of art, but he rather takes the mouth from the world of reality. Tal R's works act as portals that can invite us into other worlds.</p> <p>Tal R lets a whole range of different elements flow into his images as a kind of focused play - fascinated by the murmur, writing, words, traces, shape, color and substance - everything comes together and becomes the sum from which the image arises.</p> |  | 240 Munkens Lys |
| 5705326027001 | 11537 | Tal R - Nail Caught in Soap | Collection Print | 25.7 x 42 cm (A3) | YES | <p>Louisiana print with the work Nail Caught in Soap - Deaf Institute (1016-1017) by Tal R. Since the 1990s, Tal R has been one of the most prominent Danish artists of his generation and is now well represented in Louisiana's collection. The work is printed on extra thick, uncoated paper in A3 size (25.7 x 42 cm).</p> |  | 240 Munkens Lys |
| 5705326027001 | 11537 | Tal R - Høst / Sælg | Collection Print | 25.7 x 42 cm (A3) | YES | <p>Louisiana print with the work Høst / Sælg - Deaf Institute (2016-2017) by Tal R. Since the 1990s, Tal R has been one of the most prominent Danish artists of his generation and is now well represented in Louisiana's collection. The work is printed on extra thick, uncoated paper in A3 size (25.7 x 42 cm).</p> |  | 240 Munkens Lys |
| 5705326000446 | 105393 | Willem Lundstrøm - Model (1931) | Louisiana Poster Collection | 59.4 x 84.1 cm (A2) | YES | <p>Inspired by French Cubism, Lundstrøm introduced collage in Danish art in 1937. He created a series of so-called packing box pictures - assemblages - made with pieces of painted wood in geometrically abstract shapes.</p> <p>In his subsequent painting, Lundstrøm sought new forms of expression. He turned to the great masters of art history and was inspired by El Greco's dreamlike visions and Paul Cézanne's figurative style. The result was his so-called "curled style", which can be seen, for example, in the work, <i>Frokost i det grønne</i>, from 1920, where he paraphrases Edvard Munch's well-known work of the same name.</p> <p>Later, Lundstrøm cultivated a simpler, geometric idiom. Together with Svend Johansen, Axel Salto and Karl Larsen, he formed the artist group De Fio.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 105393 | Willem Lundstrøm - Arrangement (1936) | Louisiana Poster Collection | 59.4 x 84.1 cm (A2) | YES | <p>connection with Louisiana's exhibition of Wörrel in 2020, in the series, Louisiana on Paper. Wörrel is represented in the Louisiana collection by a number of paintings and at Wörrel's death there were a large number of works on paper in his studio, the majority never exhibited before.</p> <p>When contemporary art in the period from the 1980s onwards has in many ways reflected on its own artistic, social and viewer-engaging potential, Wörrel did not contribute to such agendas. What we encounter in Wörrel's works exists in a universe where art's own rules apply.</p> <p>For Wörrel, we must think exactly what we want about the works, but for him art was simply something other than "fixed life". Social life and life outside the studio play virtually no role in his pictures. A sign here and a sketch of a town plan there, otherwise nothing.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 105393 | Willem Lundstrøm - Arrangement (1936) | Louisiana Poster Collection | 59.4 x 84.1 cm (A2) | YES | <p>In the absence of references based on life experiences, the material is imbued with an unstoppable appetite for all that is</p> <p>the central figures in early Danish modernism and Louisiana has several of Lundstrøm's works in the museum's collection.</p> <p>Inspired by French Cubism, Lundstrøm introduced collage in Danish art in 1937. He created a series of so-called packing box pictures - assemblages - made with pieces of painted wood in geometrically abstract shapes.</p> <p>In his subsequent painting, Lundstrøm sought new forms of expression. He turned to the great masters of art history and was inspired by El Greco's dreamlike visions and Paul Cézanne's figurative style. The result was his so-called "curled style", which can be seen, for example, in the work, <i>Frokost i det grønne</i>, from 1920, where he paraphrases Edvard Munch's well-known work of the same name.</p> <p>Later, Lundstrøm cultivated a simpler, geometric idiom. Together with Svend Johansen, Axel Salto and Karl Larsen, he formed the artist group De Fio.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 105393 | Willem Lundstrøm - Arrangement (1936) | Louisiana Poster Collection | 59.4 x 84.1 cm (A2) | YES | <p>Lundstrøm worked all his life with still life and in his late compositions he lets clean, painted surfaces of color determine the form. He uses space-creating elements such as perspective lines, highlights and shadows. But the space becomes ambiguous because the elements are treated more as abstract forms with an intrinsic value than as illustrative devices.</p> <p>the central figures in early Danish modernism and Louisiana has several of Lundstrøm's works in the museum's collection.</p> <p>Inspired by French Cubism, Lundstrøm introduced collage in Danish art in 1937. He created a series of so-called packing box pictures - assemblages - made with pieces of painted wood in geometrically abstract shapes.</p> <p>In his subsequent painting, Lundstrøm sought new forms of expression. He turned to the great masters of art history and was inspired by El Greco's dreamlike visions and Paul Cézanne's figurative style. The result was his so-called "curled style", which can be seen, for example, in the work, <i>Frokost i det grønne</i>, from 1920, where he paraphrases Edvard Munch's well-known work of the same name.</p> <p>Later, Lundstrøm cultivated a simpler, geometric idiom. Together with Svend Johansen, Axel Salto and Karl Larsen, he formed the artist group De Fio.</p> |  | 200 g Arctic Silk coated |
| 5705326000446 | 11443 | Walton Ford - Baba B.G. (1997) | Louisiana Poster Collection | 42 x 85 cm | YES | <p>Walton Ford's works immediately resemble classic naturalistic, zoological illustrations from a bygone era, executed with the same technical perfection.</p> <p>But on closer inspection, they are far from the objectively assigned to by science and are rather strangely horrifying depictions of lust for power and evil, sometimes with a humorous angle.</p> <p>In formats that reproduce animals in size one to one - which, among other things, results in works of 3 x 2 meters - and on a background of apparently old, yellowed watercolor paper, the artist unfolds his strange stories with shades of evil, raw and then with a humorous angle.</p> |  | 200 g Arctic Silk coated |

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|---------------|--------|---|-----------------------------|---------------------|-----|--|--|--------------------------|
| | | | | | | Louisiana poster printed featuring the work, <i>Painting with Red Spot</i> , created by the Russian artist, Wassily Kandinsky, circa 1960. The poster was printed in connection with the Louisiana exhibition in 1971 with Kandinsky as its close friend, German-Swiss, Paul Klee (1879 - 1940). The two friends had a decisive influence on modern non-figurative painting and with the museum's exhibition in 1971 it was only the second time that the two artists' works were presented simultaneously. | | |
| 5705126018344 | 108039 | Wassily Kandinsky - Painting with Red Spot (1914) | Louisiana Poster Collection | 29.4 x 84.3 cm (A2) | YES | Kandinsky left Russia in 1932 and at the Bauhaus School in Weimar he met Paul Klee as a colleague. It became one of the most fruitful and enduring friendships in modern art, with the two working and exhibiting in parallel through some of the most crucial | | 200 g Arctic Silk coated |
| | | | | | | Aniversary poster with work by the American photographer, William Eggleston, Jr. (1937) from the series, Los Alamos, recorded in the period 1966-74. Eggleston is one of the artistic pioneers of color photography, and he immediately became a controversial figure in the art world from the beginning of his career. The Los Alamos series gave its name to the Louisiana exhibition of Eggleston's pictures in 2004. "Democratic images" Eggleston likes to call his photographs; everything is depicted with equal accuracy by the camera and no subject is better or worse than another. Everything gives. But the seemingly random, and in themselves almost meaningless, motifs are always only a starting point for Eggleston's artistic interpretations. During development, he manipulates and intensifies the colors of the images, so that the finished photographs – despite the possible banality of the subject – appear with a peculiar disturbing and almost supernatural beauty. | | 170 g Munchen Lyne |
| 5705126000022 | 11613 | William Eggleston - Los Alamos Anniversary Poster | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | | | |
| 5705126000054 | 11618 | Wolfgang Paalen - Cadan Lunais (1930) | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | Louisiana poster with the work, Cadan Lunais , (1930), by the Austrian-Mexican artist, Wolfgang Paalen. (1905-1998). Cadan Lunais means lunar disk and the poster was released in connection with Louisiana's 2013 exhibition, The Moon - From the New World to Outer Space - one of the most ambitious and successful Louisiana ventures in recent times. The exhibition showed up to 150 works about the Moon, as one of our culture's great motifs, and drew a multifaceted portrait of the Earth's natural satellite through art, film, music, literature, cultural-historical objects, design, architecture, natural science and astronomy. | | 200 g Arctic Silk coated |
| | | | | | | Louisiana poster with the work, Louisiana (1966), by the German photographer, Wolfgang Tillmans B. (1968). Two boys bathe just by Louisiana. Summer days near Chesund, everything seems so carefree, innocent. But is something still lurking on the horizon? Wolfgang Tillmans captured the moment with his special sensibility when he was visiting the museum in connection with the exhibition, Nowhere. In Tillmans's photographic work there is a variation between portraits, reportage, still life, landscape photography and darkroom experiments with the use of light, paper and fluids. | | 200 g Arctic Silk coated |
| 5705126000002 | 101431 | Wolfgang Tillmans - Louisiana (1996) | Louisiana Poster Collection | 59.4 x 84.3 cm (A2) | YES | Tillmans's photographs, in all their diversity, reflect both a private viewpoint and the popular culture. By placing himself on the same level as the viewer in point of view and presentation, an accessibility arises that gives rise to dialogues, where the photographer, subject, media and viewer are equal artists and together form two significant subjects - shared and playful. Louisiana poster with the work Fire Color - "Ce 17", (1962) by the French artist, Yves Klein (1908-1982). Klein is one of the very few profiles in modern art – and represented in Louisiana's collection. Despite his untimely death at the age of 34, Klein became a leading figure in the movement, "Nouveau Réalisme", a pioneer of performance art and a role model for later artistic movements such as "relational art" and "pop art". Fire Color - "Ce 17", which is the poster for the poster here, is from Klein's last year of life. A few years before, Klein created one of his absolute masterpieces, which is in the museum's collection Monopink, Monopink, Monopink (1960): The three, equal-sized – almost – monochromatic paintings in pink, gold and blue, which are often hung as a triptych - one work in three parts - although they are actually three independent images. | | 200 g Arctic Silk coated |
| 5705126000189 | 181625 | Yves Klein - Fire Colour - "Ce 17 (1962) | Louisiana Poster Collection | 59.4 x 71.4 cm | YES | Klein became famous for the Blue color that has since borne his name: International Klein Blue. Klein tried to portray the border in the color that allows it to appear with this diffuse intensity, both slightly diffused, intangible - and at the same time precise and strong. | | 200 g Arctic Silk coated |
| | | | | | | Louisiana poster with the work, The Studio, (1968), by the American artist, Philip Guston, (1913-1980), which was exhibited at Louisiana in 2014. Philip Guston is the great master of black humor, a painter's painter with cult status among many younger artists. Louisiana, which in 2007 showed Philip Guston with his works on paper, exhibited Guston's late work in 2014 with a presentation of 88 paintings and drawings. Guston's work is above the simple conditions of life. His universe swims in tune with the background it has in his net too life-affirming biography - his bewilderment and sense of irony stand firm. But Guston's painterly energy at the end of power are great, and the pictures trump the melancholy with their energetic display of color and his distinctive figurative style. | | 200 g Arctic Silk coated |
| 5705126013950 | 105753 | Philip Guston - The Studio (1968) | Louisiana Poster Collection | 59.4 x 84.3 cm (A2) | YES | pinks, braches, watches, cigars, books - everything that the studio trusted with finds its way into the picture room and forms the private constellation that reproduces Guston's days, weeks, months, years. | | |
| | | | | | | Aniversary poster with work by the American photographer, William Eggleston, Jr. (1937) from the series, Los Alamos, recorded in the period 1966-74. Eggleston is one of the artistic pioneers of color photography, and he immediately became a controversial figure in the art world from the beginning of his career. The Los Alamos series gave its name to the Louisiana exhibition of Eggleston's pictures in 2004. "Democratic images" Eggleston likes to call his photographs; everything is depicted with equal accuracy by the camera and no subject is better or worse than another. Everything gives. But the seemingly random, and in themselves almost meaningless, motifs are always only a starting point for Eggleston's artistic interpretations. During development, he manipulates and intensifies the colors of the images, so that the finished photographs – despite the possible banality of the subject – appear with a peculiar disturbing and almost supernatural beauty. | | 170 g Munchen Lyne |
| 5705126000002 | 11613 | William Eggleston - Los Alamos Anniversary Poster | Louisiana Poster Collection | 42 x 59.4 cm (A2) | YES | | | |
| 5705126017471 | 117084 | Robert Longo - Untitled Eric (1981) | Louisiana Poster Collection | 59.4 x 84.3 cm (A2) | YES | Louisiana poster with the work Untitled (Eric), 1981 by artist Robert Longo, published in connection with Louisiana's exhibition 2021. American artist Robert Longo is widely renowned for his high, hyperrealistic drawings in black and white. The motifs are often intense and dramatic "shots" from the fast-paced and chaotic visual storm of our time, which he first captures and crops, and then unfolds in a truly monumental scale. Robert Longo was born in 1953 in Brooklyn and raised on Long Island. He set out to study art history, but was then trained at the State University College of Buffalo as a sculptor. Here he was also introduced to the art of film making and founded a lifelong friendship with Cindy Sherman. Together they moved to New York at the end of the 1970s and became part of the so-called "Pictures Generation" – which also includes names such as Richard Prince and David Salle and rose to fame for their strongly critical approach to consumer society and the increasing influence of the mass media. However, apart from making me aware I'm never seeing myself, yes, he never Longo perceived in connection with Louisiana's exhibition of the artist (2021). Robert Longo is especially known for his enormous, hyperrealistic drawings in black and white. The subjects are often intense and dramatic "shots" from the fast-paced and chaotic visual storm of our time, which he first captures and crops, and then unfolds on a monumental scale. | | 200 g Arctic Silk coated |
| | | | | | | Robert Longo was born in 1953 in Brooklyn and grew up on Long Island. He initially intended to study art history but later trained as a sculptor at the State University College in Buffalo. There, he was also introduced to filmmaking and formed a lifelong friendship with Cindy Sherman. Together, they moved to New York in the late 1970s and became part of the so-called "Pictures Generation" – which also includes names like Richard Prince and David Salle, and which took a strongly critical stance toward consumer society and the increasing influence of mass media. In 1981, Longo exhibited the series Men in the Cities – drawings of well-dressed business people frozen in distorted and ambiguous poses – as they dancing, or have been shot? These images became his breakthrough and remain some of the most iconic of the decade. Since then, in a career that also includes directing music videos and the cyberpunk film Johnny Mnemonic, he has continually expanded techniques and motifs ranging from weapons, bombs, and bullet holes to the nuclear family (wives, fathers, animals), as well as religious, religion, and terrorism. | | 200 g Arctic Silk coated |
| 5705126017471 | 117085 | Robert Longo - Untitled Cindy | Louisiana Poster Collection | 59.4 x 84.3 cm (A2) | YES | | | |
| | | | | | | Robert Longo was born in 1953 in Brooklyn and grew up on Long Island. He initially intended to study art history but later trained as a sculptor at the State University College in Buffalo. There, he was also introduced to filmmaking and formed a lifelong friendship with Cindy Sherman. Together, they moved to New York in the late 1970s and became part of the so-called "Pictures Generation" – which also includes names like Richard Prince and David Salle, and which took a strongly critical stance toward consumer society and the increasing influence of mass media. In 1981, Longo exhibited the series Men in the Cities – drawings of well-dressed business people frozen in distorted and ambiguous poses – as they dancing, or have been shot? These images marked his breakthrough and remain some of the most iconic of the decade. 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