

REONJARD RICKIRARD

Between Construction and Collapse

26.01.—19.05.24

Leonard Rickhard

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“Painting, this old, weathered medium, carries the power to embrace our modern times.” —Leonard Rickhard

Throughout a long art career, Leonard Rickhard cultivated a distinctive, easily recognizable style—a visual signature all its own within recent Norwegian art history. This retrospective exhibition reviews an art practice spanning over half a century, while showing how Rickhard tirelessly pursued his artistic project as a painter well into its sixth decade.

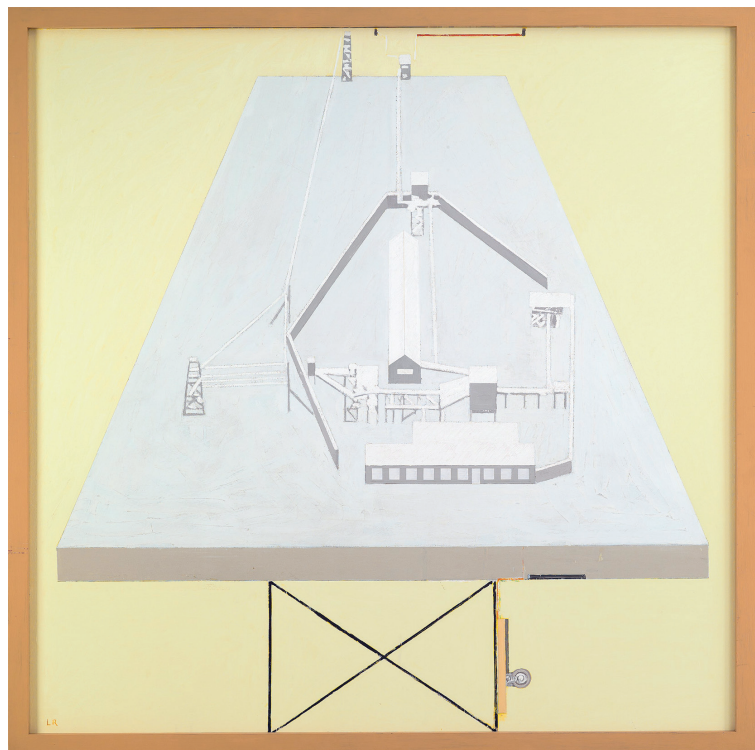
Since the mid-1970s, Rickhard revisited several subjects over and over in his paintings. Familiar motifs, such as the bird cabinet, the model table, the birch forest, deserted barracks, and workers’ sheds, all appear multiple times in his artworks throughout his career. The exhibition takes as its point of departure this iterative aspect of the artist’s body of work, shedding light on how the artist kept returning to these familiar scenes.

Rickhard’s production is very extensive, even in terms of pure quantity. Consequently, this exhibition highlights the motifs he engaged with over the years. It presents a series of thematically driven exhibition spaces and provides an in-depth view of the most well-known sets of motifs. Paintings from several decades are exhibited side by side, allowing Rickhard’s visual universe to manifest itself—not as clean-cut, separate categories, but rather as a set of repeating visual tropes and fragments, appearing across different works. Thus, each room contributes to dissolving the linear narrative of an artistic career by demonstrating how Rickhard worked with recurring themes and visual strategies in parallel. He created a singularly consistent visual and thematic universe, into which he gradually and slowly introduced new motifs.

Time occupies a particular place in Rickhard's art. Although many of his motifs belong to a fixed point in history and are situated in a specific geographical landscape—namely, southern Norway early in the post-World War II years—the images are also remarkably timeless, isolated from the hallmarks of any given time. This is in part what gives Rickhard's paintings their richness, complexity, and relevance—even when earlier works are revisited in the context of new exhibitions.

Model tables

The exhibition opens with four paintings, all depicting a table with meticulously placed models of buildings, devices, and objects. The images are devoid of human figures, appearing almost abstract at first glance; the model tables hover within a decontextualized space, each against its own monochrome background. In the exhibition room, the paintings appear as a group of fine-tuned color surfaces in various formats.



Model Table—After Snowfall, 1995-2002
KORO—Art in Public Space. Photo: Alf Georg Dannevig

On the model tables, we find a distilled version of Rickhard's visual vocabulary. The paintings introduce excerpts from themes and motifs presented throughout the exhibition as a whole: industry's transformation of nature, the infrastructure of forestry and farming, or the changeable moods of seasons, expressed through light. In particular, the images provide a glimpse of the artist's struggles to make sense of the complex, observable world *through painting*.

The paintings of model tables demonstrate how Rickhard explored the central elements of the medium—surface and space, color and light. These image-building components remain quivering, unsettled, and ambiguous, as the cut-out of a cultural landscape, realistically presented on the tabletop, intersects with the table motif itself floating in an abstracted visual space. For instance, it is not clear whether we are outside—be it in snow-covered wintry surroundings, in the springtime sun, or among the long shadows of the low evening sun of autumn—or whether we're actually dealing with a painstakingly constructed and lighted studio prop in the artist's atelier.

The visual space is poised between classical painting's reproduction of perspective and modernist painting's formal obsession with surface. As opposed to how classical art imagines the painting as a window to the world, the painting here is in itself a form of tabletop—a surface or framing device where information and materials are gathered and laid out for observation and analysis. Throughout his practice, Rickhard performed this exercise in his paintings. The observable world was picked apart and reassembled, dissected and reconstructed. The effort to gain control—or at least the ability to survey a tiny corner of the world—is accentuated by the perspective of the images. We either observe the scene from a slanted bird's-eye view or find ourselves at eye level with the subject. The latter is demonstrated, for instance, in *Stor modell i ettermiddagssolen* (*Large Model in the Afternoon Sun*, 1994-2005), rendered as a cross section through the table and the soil strata of the landscape.

Spatial composition

In the inner part of the gallery, we encounter the landscapes, machines, and buildings from the model tables yet again, only this time as actual surroundings rather than models. On display here are several barracks, hay barns and warehouses—recurring motifs throughout Rickhard's body of work. A new work, *Klaustrofobisk øvelse ved den tredje kabelen* (*Claustrophobic Practice at the Third Cable*, 2023), was commissioned for the exhibition and created for this particular space. As in the other paintings of barracks, the lone building is rendered in a strictly frontal view. However, the building is placed unusually high up in the picture plane, while the bulk of the subject unfolds below ground level, where tunnels and underground passages are uncovered in a cross section of the soil strata. Through the physical scale of the work, as well as its placement in the room, Rickhard has also created the impression that we are watching the scene from a subterranean perspective.

Rickhard maintained the idea of the *exhibition* being the place where a work found completion, taking full advantage of the architectural properties of the exhibition space, as well as the physical and sculptural qualities of the paintings. The shift of scale—from the model tables we encounter initially to the monumental painting at the end of the room—expresses a gentle orchestration of the exhibition as a spatial and bodily experience. Starting from the entrance of the museum, our first view of the exhibition is an overview, not unlike the perspective of the model-table paintings; further on, the movement into the exhibition takes us *down* a stairway to the ground level of the exhibition hall—a vertical movement that, as we encounter this particular painting, also appears to be a movement from a vantage point to a position somewhere underground.

In *Lang rød brakke* (*Long Red Barracks*, 1980), too, several strata of buried information are being uncovered beneath the surface of the earth. Through the entirety of Rickhard's artistic career, we find these depictions of *something* going on in the depths: hidden passages, wires, pipes, and connectors appearing through an incision of the earth's crust. Rickhard's paintings often occupy such a liminal space, on the threshold between knowledge and wonder, between what can be observed and what is beyond our comprehension or is kept hidden.

In the Afternoon Light, 2015–2016
Astrup Fearnley Collection



In *Ryggvendt figur i nattlig interiør II* (*Figure with Back Turned in Nocturnal Interior II*, 2007–2009), tools, model trains and vehicles, and bits of machinery are scattered on the floor or stacked on shelves. The systematic approach from the model paintings is absent, the sitting figure surrounded by a chaotic jumble of disconnected parts. The lone person watches the industrial landscape of reality on an illuminated TV screen, while the immediate world outside the room is hidden by the dark of night. Once more, connections are made between what is visible and what is hidden, between the ordered and the disjointed. Just as in many of the barracks paintings, there is a tension between the shuttered façades of the buildings and the activity taking place inside, the paintings also point to something going on beyond our perception, even underground and in the dark behind the curtains.

Stillheten brytes ved daggrø (*The Silence is Broken at Daybreak*, 2014–2023) is another new work exhibited in this space. The painting is realized in the form of a 9-meter frieze, consisting of several different motifs grouped in sections from left to right. Within the exhibition, the work provides an introduction to Rickhard's body of work as a whole. It is a paean to nature and to the surroundings which have been of such importance in Rickhard's life and to his practice. The division into separate fields creates the impression that

the painting is a narrative formed of distinctive components, like a storyboard, or is an index in which Rickhard summarizes his own artistic career in a series of motifs, moods, and situations. Rickhard makes use of a dramatic color progression, moving in similar fashion from left to right; from cool blues, yellows and pinks to an orange-red inferno. The actions depicted in the motifs are reflected in the artist's own work. The surveyor's efforts to measure the landscape are echoed in Rickhard's surveying and sectioning of the painting's surface, and in the painter's mapping of the landscape. The painting variously zooms in on and pans out from the same motifs, repeating the imagery in various cut-outs, sectioning the landscape into grids and charts.

The 1970s

In this room, close to Leonard Rickhard's entirely new compositions, we present a selection of his early works. Rickhard made his debut in 1974, with his first solo exhibition at Kunstnerforbundet in Oslo, Norway. Several of the works from this exhibition, as well as others from the same era, were later



Oslo Municipality's Art Collection. Photo: Werner Zellien
Car Wreck in Autumn Sun, 1973-1974

intentionally destroyed by Rickhard himself—a testimony to his forward-thinking, uncompromising attitude to his own works.

The set of motifs in this gallery is more scattered and we primarily get to know where the *painter* Leonard Rickhard is coming from with regard to composition. The classical, image-building structure which underlies the whole of his later production has already been established in many of these works, where even the motifs and their depiction are clearly inspired by classical painting. Concurrently, we find rather atypical paintings, such as *Bilvrak i høstsol* (*Car Wreck in the Autumn Sun*, 1973-1974), with a sensibility bordering on postmodernism or even pop art.

The strikingly beautiful painting *Søndag I* (*Sunday I*, 1974) constitutes the very first version of the motif of the *figure in doorway*, which Rickhard kept returning to. In this scene, we observe a stooping woman, seemingly busy with domestic pursuits, viewed from a distance through several doorways. In *Dørgløtt I* (*Door Ajar I*, 1979) and *Dørgløtt II* (*Door Ajar II*, 1979), this motif is even more explicitly developed, offering a glimpse ahead to later paintings in Rickhard's body of work. In one of these we see a child, who barely reaches the window, looking out across the landscape. The protagonists of the paintings represent a common humanity, and many of Rickhard's paintings process memories—often personal recollections from the artist's own childhood. As such, the paintings have a psychological dimension, manifested mainly through a charged atmosphere, where the unspoken, rather than what is explicitly stated, takes center stage. These childhood memories were formative for the artist in his adult life, shaping his perspective and worldview expressed in the works. This is also apparent in the paintings from the 1970s.

Bird cabinets

In this room we present a selection of Rickhard's paintings of bird cabinets created over a 30-year time span, from 1976 to 2007. The series demonstrates how Rickhard cultivated the same motif for a long stretch of time. Despite differences in painterly execution, mood, use of color, and which elements are accentuated, the paintings are otherwise strikingly similar. All of them depict a cabinet with a



Figure against a Red Bird Cabinet, 2007
Astrup Fearnley Collection. Photo: Thomas Tveiter

great number of taxidermy birds, meticulously sorted by size and species, placed on shelves behind glass doors. The human figures depicted in the images vary; it remains unclear whether they are random visitors in a museum, researchers, or dedicated bird lovers.

Rickhard himself had a profound interest in ornithology from early childhood. In the 1970s, he latched onto the bird cabinet as a subject of interest for his painterly project, the motif containing much of the melancholic atmosphere and the worldview characteristic of his body of work. The bird as a symbol of freedom and flight contrasts sharply with the static collection of taxidermy birds behind glass doors, suggesting associations with both humanism and natural history. The birds are lined up in a way that points to the human thirst for knowledge about nature, perhaps also indicating the Anthropocene, our current age, in which human activity is contributing to a disturbingly rapid decline in Earth's biodiversity.

In the selection of smaller, square canvases, which are also on display in this hall, the human figures are situated outdoors, within living nature. In some cases, the motif is

framed by a circle, evoking the image of a telescope or a gunsight, and suggesting that even here nature is being watched and, tentatively, controlled by humans.

Forest paintings

The forest is a common motif throughout Rickhard's body of work. The dense forests of southern Norway, with their tall birches and pine trees, situate the motif in a specific geographical landscape. However, the trees also constitute a motif in themselves, both to evoke a certain atmosphere and as an image-building element. "There's such a faint whisper in the birch forest," goes the title of a 1985 painting, and this whisper seems to constitute a soundtrack to the many straightforward forest motifs.

In this hall, human *use* of the forest comes to the fore. Rickhard has portrayed the forest as a cultural landscape providing raw materials for industry, featuring motifs such as sawmills and scenes inhabited by men at work, logging and farming. In one of the works, he has painted a tremendous waterfall, which floods a dam, in defiance of industry's



Figures and Acts in the Spring Forest, 2003-2004
Astrup Fearnley Collection

attempts to dam up the forces of nature. The wild landscapes of Romanticism have been replaced by industrialized nature—which was equally interesting to Rickhard as a painter, retaining both nature’s beauty and its menace.

The forest paintings point to the post-war efforts to build the nation, as well as what gradually appears as the collapse of modernity. After all, what is really going on in these pictures? The figures seem engrossed in various forms of work, keeping busy with machines and technical devices. Nonetheless, their activities appear to be pointless. In these images, Rickhard painted the epoch of his own generation, depicting the complexity of modernity and the post-war era. Where are we now—in the wake of the industrial boom, facing the remnants of a closely managed industrial society that is no longer functioning? The anxiety that can be sensed in Rickhard’s forest paintings suggests a melancholic response to the project of modernity, in many ways reflecting the fears we, as humans, currently harbor about the future of the planet, as we face ongoing environmental and biodiversity crises.

The model-plane constructor

The model-plane constructor is among Rickhard’s most iconic motifs, constituting an important pivotal point in his artistic practice. For this exhibition, all the paintings from the series have been brought together for the first time—from the earliest versions painted in the mid-1980s to the most recent of these works, from 2023. In all of them, we encounter variations of the same figure, seated at a table strewn with model-plane parts and associated paraphernalia. The model-plane constructor is often construed as a metaphor for the artist himself, struggling in his studio to assemble fragments from an external reality, making them into something tangible, comprehensible and meaningful.

Rickhard grew up in Norway in the immediate aftermath of World War II, and his family’s memories of the trauma they experienced during the war were crucial to the formation of the young artist’s worldview. Tales of family members and acquaintances who were part of the resistance, some of whom did not survive, left an indelible impression. In the paintings, the model planes are often warplanes bearing the

Thoughtful Model-Plane Constructor, 2019–2023
Astrup Fearnley Collection



swastika and other insignia of the occupying Nazi forces, thus establishing their World War II origins. The loaded symbols have a powerful, chilling effect on the viewer, even today. More broadly, the boy’s dread of war connects to Rickhard’s entire set of motifs, in which examining the post-war era is a driving force.

In a time once again marked by wars taking place in Europe and the Middle East, the very term “post-war era” is re-contextualized; perhaps we should instead consider it an *interwar period*. Rickhard’s pictures bear witness to how the time *after* a war is still burdened by its events and its atmosphere, even by fear. We rarely plumb the depths of the threat that is latent in the motifs. The model-plane constructor’s attempts to map reality, or to understand it, are futile. What remains after the war is a loss of meaning, coupled with doubts about humanity’s ability to progress.

In this room, a selection of head motifs from the 1980s are also on display. Their juxtaposition with the model-plane constructor, who is depicted in some of the paintings with

his head detached from his body, points to a psychological aspect of this set of motifs. In some of the images, the head is connected to the surroundings, or to the rest of the body, through cords and couplings. In others, the head is depicted as a sort of diagram or map. Perhaps it is relevant here to speak of a mapping, not just of an external reality, but also of a human being's inner world: physical processes in the body and brain, but also, perhaps, of the soul; the mapping of the human mind, its thoughts and abstract associations.

Fragments

In this room, a selection of paintings created between 1979 and 1989 are displayed together with a collection of more recent drawings from 2006 to 2009. In the paintings, as in many of the drawings, the fragment is the main motif in a series of compositions where wreckage and vague piles of mechanical parts are scattered throughout the landscape. In some works, the parts are combined with human figures. Again, the motif connects to the post-war era, as witnessed by the visible, material traces of wartime destruction imprinted upon the landscape.

The fragmentary is also descriptive of the form of these works, where figuration itself is at risk of being dissolved by the painterly execution, and where the composition is largely carried out by way of surface—the image often partitioned into various fields, segments or episodes. Unlike many of Rickhard's images, which are characterized by their classical composition, the term “brutal aesthetics,” borrowed from the American art critic and historian Hal Foster, could perhaps best describe these paintings. In the works of several post-World War II artists, Foster identifies a tendency toward *disfiguration*; a movement toward an amorphism still retaining a sort of realism; a distorted, split-up figuration reflecting the destruction caused by war as well as modern-day capitalist objectification and fragmentation. Similar to the 1940s and 1950s art that Foster describes, parts of Rickhard's project can be construed as a quest for a new foundation for art among the ruins of massive wartime destruction, the Holocaust, and the atom bomb.

Thoughtful Figure in Lamplight, 2007–2009. The National Museum, Oslo
Photo: The National Museum/Børre Høstland



Winter and night

In the last room, we return to several sets of motifs from the exhibition, including images of barracks, tall trees, vehicles, industrial landscapes, and diagrams reminiscent of floor plans or technical manuals. Thus, the exhibition culminates in a repetition, highlighting the iterative nature of Rickhard's body of work. In various reiterations, Rickhard accentuates the familiar material in endlessly new ways, charging it with a variety of atmospheres, depending on the season, light, and temperature.

The painting *Tenksom figur i lampelys* (*Thoughtful Figure in Lamplight*, 2007–2009) is a motif clearly pointing back to the early painting *Søndag I* (*Sunday I*), from 1974, as well as a succession of similar doorway motifs throughout Rickhard's artistic career. *Tenksom figur i lampelys* portrays a lone male figure bathed in warm, glowing light inside the room, in stark contrast to the cold, blue light outside. In several other works displayed in this room, we find a similar contrast between the blue-tinted nighttime light and sources of warm light, such as open flames or electric light. *Lamplight* can also be said to reflect, thematically,

Rickhard's overarching set of motifs. Electric lamplight points to the energy requirements of the industrial society, and electricity runs like a current through the whole of Rickhard's body of work. His paintings brim with pylons, power plants, wires, and electrical connectors, exemplified here by the figure in the lamplight, surrounded by an electrical panel of fuses and transformers, cables and connectors, reaching from one room to the next.

Leonard Rickhard presents us with painstakingly constructed images. These images do not provide simple answers; instead, they invite us to slow down our encounters with them. Rickhard's paintings thus form a counterweight to the media-saturated image culture in which we are immersed. There is an insistent quality to his dedication to exploring the discipline of painting in its infinite variations. Rickhard always adhered to painting as an *important* visual medium. His repetition of the same motifs—the *same images*—constitutes a part of this. In an era of ephemeral and temporary images, where their truth content is increasingly called into question, and where the sheer quantity and variation is totally overwhelming, Rickhard insisted that some images deserve sustained attention and are worth returning to, to explore yet again.

Curated by Solveig Øvstebø

Scene in the Afternoon Light (detail), 2018–2020
Private Collection



Leonard Rickhard, born in 1945 in Tvedestrand, lived and worked in Arendal, Norway. On January 7, 2024, Leonard Rickhard sadly passed away at the age of 78, following a short illness. With his passing, Norway lost one of its foremost artists. He was educated at the National Academy of Applied Arts and the National Academy of Fine Arts (Oslo, Norway, 1966–1972). Earlier solo exhibitions include, among others, Trondheim Kunstmuseum (2020), ARoS (2016), Bomuldsfabriken Kunsthall (2012), Festspillutstillingen, Bergen Kunsthall (2009), Sørlandet Kunstmuseum (2005), Astrup Fearnley Museet (2001), and Lillehammer Kunstmuseum (1996).

Model tables

Springtime Model against Red Background, 1995
Oil on canvas
190 × 190 × 15 cm

Model Table II, 2002–2004
Oil on canvas
86 × 106 × 11 cm

Model Table—After Snowfall, 1995–2002
Oil on canvas
215 × 215 × 14 cm

Large Model in the Afternoon Sun, 1994–1995
Oil on canvas
170 × 458 × 15 cm

Spatial composition

Sunlit Wall, 1978–1979
Oil on canvas
77 × 148 × 7 cm

Long Red Barracks, 1980
Oil on canvas
62 × 118 × 11 cm

In the Afternoon Light, 2015–2016
Oil on canvas
190 × 230 × 18 cm

Snow, 2005–2007
Oil on board
73 × 99 × 6 cm

Claustrophobic Practice at the Third Cable, 2023
Acrylic and latex on wood and cardboard
412 × 504 × 30 cm

The Silence is Broken at Daybreak, 2014–2023
Oil, acrylic and latex on wood
213 × 910 × 25 cm

Figure with Back Turned in Nocturnal Interior II, 2007–2009
Oil on canvas
321 × 307 × 27 cm

1970s

Evening Sun, 1973–1974
Oil on canvas
84 × 64 × 7 cm

Summer Night with Melancholy Figure, 1977
Oil on canvas
74 × 56 × 6 cm

The Surveyor, 1976
Oil on canvas
82 × 51 × 6 cm

Door Ajar II, 1979
Oil on canvas
88 × 68 × 6 cm

Door Ajar, 1979
Oil on canvas
104 × 83 × 6 cm

Sunday I, 1974
Oil on canvas
160 × 103 × 5 cm

Classical Painting II, 1976–1977
Oil on canvas
133 × 83 × 7 cm

Car Wreck in the Autumn Sun, 1973–1974
Oil on canvas
92 × 92 × 2 cm

Motorcycle Accident, 1985
Oil on plate
28 × 43 × 4 cm

Bird cabinets

Before Sunrise in the Spring Forest, 2012
Oil on board and wood
132 × 134 × 9 cm

Figure against a Red Bird Cabinet, 2007
Oil on canvas
185 × 197 × 17 cm

Reconstructed Scene in the Spring Forest II, 2008–2009
Oil on canvas
118 × 119 × 12 cm

Large Bird Cabinet against Yellow Wall, 2005–2007
Oil on canvas
219 × 263 × 19 cm

Bird Lover in Lamplight, 1980–1981
Oil on canvas
186 × 154 × 15 cm

Introverted Bird Lover, 1976–1977
Oil on canvas
101 × 74 × 4 cm

Two Figures next to a Bird Cabinet, 2006–2007
Oil on canvas
139 × 159 × 13 cm

Early Morning in the Spring Forest II, 2021–2023
Acrylic on canvas
67 × 67 × 10 cm

Forest pictures

Exposed Figure Studying a Flooding Waterfall, 2017–2018
Oil on canvas
254 × 284 × 19 cm

Winter II. In Dialogue with Silence, 2019–2020
Acrylic on canvas
67 × 87 × 10 cm

Black Vehicle in the Grass, 2010
Oil on board
32 × 41 × 7 cm

Soft Whispers in the Birch Forest I, 1985
Oil on canvas
172 × 143 × 12 cm

Figures and Acts after Sunset, 1995–2008
Oil on canvas
170 × 170 × 14 cm

Figures and Acts in the Spring Forest, 2003–2004
Oil on cardboard and wood
137 × 137 × 8 cm

Early Morning by the Birch Forest, 2003–2004
Oil on canvas
205 × 292 × 22 cm

Model-plane constructors

Untitled, 1980–2023
Pencil on paper
43 × 37 × 2 cm each

Head—Coast, 1987
Oil on board
71 × 85 × 10 cm

Model-Plane Constructor, 2007–2009
Oil on canvas
235 × 207 × 18 cm

Reconstruction Ocean Air, 1986–1987
Oil on board
198 × 153 × 13 cm

Agitated Model-Plane Constructor, 1986–1987
Oil on canvas
212 × 178 × 9 cm

In Lamplight, 1989
Oil on canvas and board
52 × 49 × 6 cm

Head, 1980–1981
Oil on canvas
58 × 49 × 10 cm

Weary Model-Plane Constructor I, 1985
Oil on canvas
212 × 182 × 17 cm

Weary Model-Plane Constructor III, 1984–1986
Oil on canvas
146 × 117 × 10 cm

Weary Model-Plane Constructor II, 1984–1985
Oil on canvas
191 × 163 × 14 cm

Model-Plane Constructors Then and Now, 1999–2001
Oil on canvas
219 × 301 × 20 cm

Thoughtful Model-Plane Constructor, 2019–2023
Acrylic on canvas
209 × 207 × 18 cm

Recumbent Figure in a Green Room II, 1991
Oil on canvas and board
148 × 101 × 11 cm

Model-Plane Constructor after Midnight, 2019–2020
Acrylic on canvas
213 × 213 × 18 cm

Model-Plane Constructors in the Evening, 2021–2023
Acrylic on canvas
217 × 236 × 21 cm

Fragments

Untitled, 2006–2009
Pencil on paper
28 × 37 × 3 cm each

Between Construction and Collapse II, 1987
Oil on canvas and wood
99 × 119 × 10 cm

Fragments in the Sand IV, 1982–1984
Oil on canvas
67 × 58 × 12 cm

Fragmentary Figures in Summer Sun, 1980–1981
Oil on canvas
145 × 105 × 11 cm

Fragments in Landscape, 1980–1981
Oil on canvas
105 × 105 × 12 cm

Figuration on Dry Grass, 1985
Oil on canvas
169 × 220 × 12

Figures in the Grass III, 1979
Oil on canvas
83 × 138 × 7 cm

Fragment, 1986
Oil on plate
74 × 54 × 5 cm

Picture of a Landscape, 1985
Oil and paper on board
115 × 89 × 6 cm

Winter and night

Thoughtful Figure in Lamplight, 2007–2009
Oil on canvas
212 × 234 × 21 cm

Figurations After Snowfall II, 1998
Oil on wood
66 × 86 × 8 cm

14 Figures at Night, 2013–2014
Oil on wood
38 × 51 × 5 cm

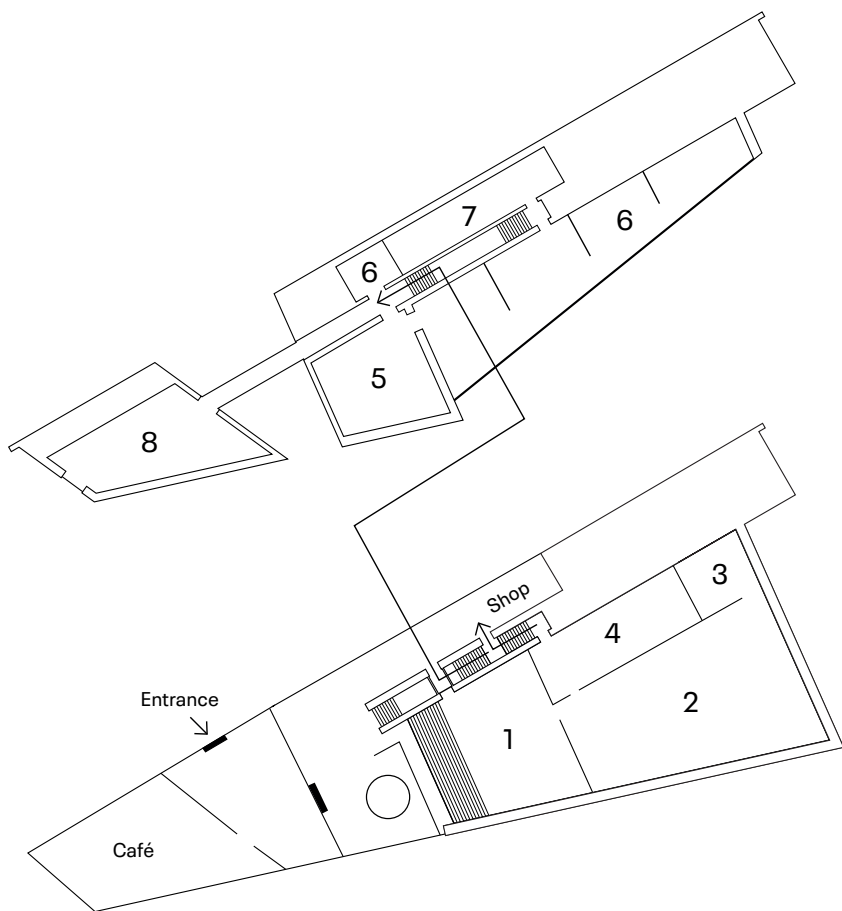
Morning After Night Snowfall III, 2008–2009
Oil on canvas
175 × 225 × 15 cm

Nightly Pastoral, 2008–2009
Oil on canvas
106 × 106 × 9 cm

Landscape / Twilight—on Black, 1982
Oil on board
154 × 224 × 4 cm

Winter Night, 2014–2018
Oil on canvas
210 × 358 × 20 cm

Scene in the Afternoon Light, 2018–2020
Acrylic on canvas
88 × 108 × 12 cm



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