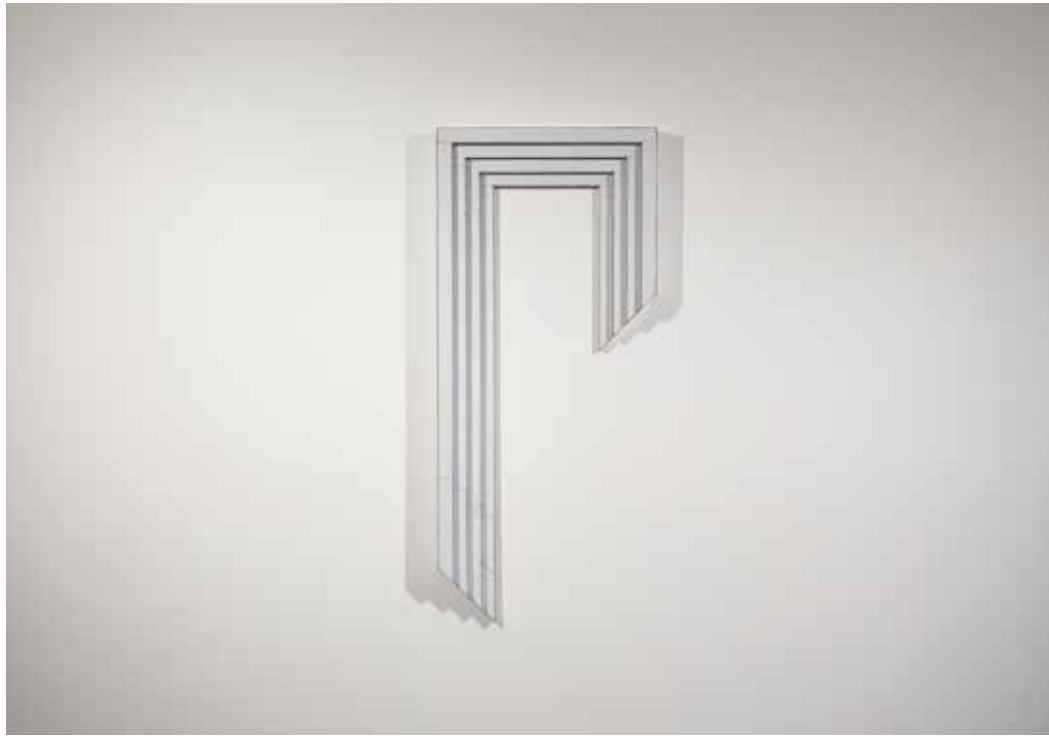




Troels Aagaard and Ted Larsen

MATCH



Ted Larsen (b. 1964, USA) ——— lives and works in Santa Fe, New Mexico. He is a Pollock-Krasner Foundation recipient with a BA in arts from Northern Arizona University. Larsen has received a large number of grants and awards. His work has been exhibited all over the world and is included in a great many collections, private as well as public.

Larsen's practice offers comments on minimalist tradition and belief systems and is based on a firm conviction that what is removed can be as important as what remains. Thus, his distinct artistic expression is characterized by the idea of purity through distillation as well as an interest in alternative and salvage materials, i.e. cuts from weathered body panels of old cars, mounted on wooden structures.

Esbjerg Kunstmuseum 2023

Troels Aagaard and Ted Larsen

MATCH

Introduction

MATCH is the title of a series of projects initiated by Esbjerg Art Museum in 2001. The idea behind the series is relatively simple. A Danish artist, appointed by the museum, invites a foreign colleague to transform a hall for special exhibitions into a collective installation, a joint statement. Thus the result is neither a traditional group exhibition nor an exhibition made in a conventional cooperation between museum and artist.

When two artists work together in such an intense way, a distinctive third person comes into existence: the originator of their shared work. Furthermore, the two artists have been curators for each other, as part of a work process in which they have constantly attempted to achieve as significant an expression as possible. Thus the museum first and foremost is an aesthetic laboratory, working in accordance with the wishes of the artists. As it is the invitee who appoints the co-exhibitor, the project relies on a kinship among the artists; a kinship driven by their mutual respect, as part of a process through which their ideas and works are continuously reflected. That is why the artists often continue their exchange and experiments after the closing of the exhibition. This is one of the main aims with the Match series, and it means that the exhibition itself is but a preliminary statement.

For Match 2023, the Danish artist Troels Aagaard invited his American colleague Ted Larsen. With the book at hand, we attempt to document their creative cooperation and work through a series of photos from their shared installation, as well as with a conversation between them and us, the two curators from the museum.

However, this cannot capture the complexity behind Match 2023 in its entirety, as the exhibition and this publication are themselves simply an element in a continuing process – a step on the way. That is what is so astonishing about the Match project.

Esbjerg Art Museum wishes to thank the artists for their enthusiastic approach to the project and their outstanding work performance, and the following Danish foundations for their generous financial support: The Danish Arts Foundation, 15. Juni Fonden, Beckett-Fonden, and Knud Højgaards Fond

Inge Merete Kjeldgaard
Director



Ted Larsen, *Open Secret*



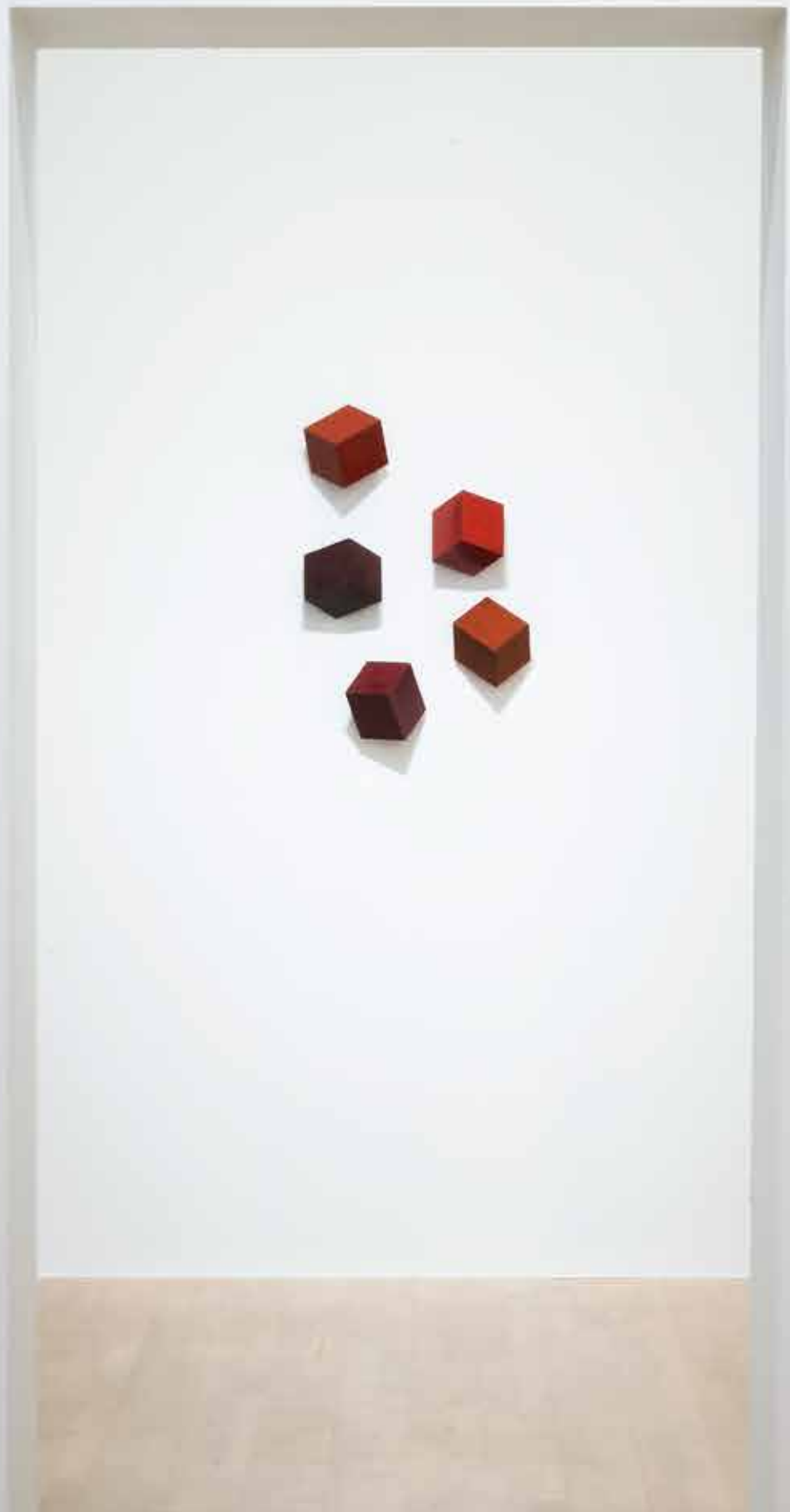
Troels Aagaard, *Ride into the sun # 2 + Ride into the sun # 1*



Ted Larsen, **Minor Miracle**

Troels Aagaard, **4 circles make a star, medium red version**

Ted Larsen, **Open Secret**



Ted Larsen, *Minor Miracle*



Troels Aagaard, 4 circles Remix – Eternal Sunrise



Troels Aagaard, 4 circles Remix – Eternal Sunset





Troels Aagaard, *There's a riot going on*



Ted Larsen + Troels Aagaard, *Responsive call*



Troels Aagaard, *Thunderclap for Cecil Payne + Thunderclap for Charles Tolliver*

MATCH — a conversation

Inge Merete Kjeldgaard and Christiane M. Finsen in conversation with Troels Aagaard and Ted Larsen about their work and their ideas, and about collaborating for the first time.



IMK/CMF Troels, what made you contact us about the realization of this Match project? How did you become aware of the concept?

TAa You have been unfolding the Match concept for about the past twenty years, and I have been aware of the set-up for as long as you have been doing it because it is not at all like most museums would do a show. So, when you find something that sticks out, you remember it. Therefore, you have been on my mind all the time. Claus Carstensen was my professor at the Royal Danish Academy of Fine Arts, and he did a Match together with Peter Zimmermann. I remember that show very well.

IMK/CMF What made you think of a collaboration with Ted in that connection?

TAa When I first saw Ted's work at the CODE Art Fair in Copenhagen in 2017, I was really amazed, and I could not get it out of my head. I kept coming back to your work, Ted, at that fair, and I could not leave it. Actually, it was like a virus in my head. It stuck. When you get hit by something like that, you have two choices. Either you can take it in and work with it, or you can try to avoid it and get it out of your system. And I had to work with it somehow. I related to Ted's work instantly. Then, two years later I had the opportunity to do something about it, when I invited him to participate in a show at Galerie Møller Witt in Copenhagen.

IMK/CMF And Ted, what made you accept the invitation from Troels?

TL I had been following Troels' work for several years and was interested in some of the common issues that we explore. Of particular interest was the fact that he paints flat space but deals with the shape's nature of that flat space and also how he relates it to the architecture surrounding it. In other words, because it is dimensional in a two-dimensional way, it deals with aspects that I am dealing with as well, and I find that very fascinating. And, of course, our practices are materially very different. But conceptually, I think they are very compatible.

IMK/CMF Have you ever worked with another artist like you have done in the Match project?

TL Never. Not in this way, where we collaboratively, in essence, in a way both curated each other's work and the exhibition as a whole.

So, it was really both. We talked about my work, what would be there and not, and we talked about his work, and what would be there and not. We talked about the placement of everything, and of course because there are around 6500 miles between us, it would not be possible for us to have a studio collaboration. Our collaboration would have to be something other than that. And that is where the idea of a wall painting came in, when we literally jointly worked on something together despite the distance and our differences. But actually, it began before that when we had many different conversations about what we were working on and why we were doing what we were doing.

IMK/CMF Did you, when relating to each other's work in this process, see any connections to the art historical tradition within which you are working? Or to put it in another way, how do you, Ted, see Troels' practice in relation to the artistic movements of the 20th century, and vice versa, how do you, Troels, see Ted's practice in this context?

TAa It is a very broad question, but the seriality of Ted's work contains a link to minimalism, and a comparison to Carl André is obvious. By grouping and juxtaposing identical shapes, i.e. wooden blocks, he consequently explored the architectonical spatiality and possibilities of the individual modules, just like you do, Ted.

When I first saw Ted's work, I immediately thought of John Chamberlain, too, because of Ted's reusing of metal from vintage cars. But Chamberlain's work is the opposite of Ted's, so why did I think of him, then? Because the material is the same, even though it is treated in a different way.

In a Danish context, you cannot help but thinking about Henry Heerup, and his way of putting things together. Maybe you do not know him, Ted, but he was a really odd person, who collected stuff from the street and made small sculptures from nick-nack, weird stuff. He was one of a kind in Danish art history. So, even though there is a link to minimalism, in Ted's way of working with the materials, there is a link to something completely different as well, which is Heerup as a part of the object trouvé movement – as a collector in the world, actually. Of course, we both suck the nurturing drops from high minimalism, but in a materially very different way.

TL It feels like Troels' work has a connection to mine. When I think of his practice, immediately, I am considering the works of the constructivists and de Stijl. And there are a few different practitioners within those artistic movements that resonate one way or the other. His usage of color and the way the form occurs on the surface has a lot of resonance with those historic artists. Yet, part of what we try to do as practitioners is taking what *has* occurred and see if there is a way that we can push it forward. Sometimes we stumble across something that is many steps forward from where it was. I think that is the case for Troels when he breaks the rectilinear space that the predecessors were dealing with in their work, and uses the exterior shape of the canvas, to push the formal elements, both expanding the individual parts and also simultaneously reducing them. Thereby an odd combination of expansion and contraction occur at the same time.

All of the historical antecedents aside, we are also trying to question something which deals with contemporary issues, contemporary society, contemporary aesthetics, contemporary philosophy. The world in which constructivism, suprematism, and de Stijl all occurred, was a different point in human history than we are at now. They did not have the same technological and sociological issues that we deal with, which means that our current living practice is very different from what it was historically. We try to address that in some way. That is challenging to do because neither of us is doing something that is overtly didactic. We are not trying to make a statement specifically about larger issues than aesthetics. And I do think that there are issues which are actually larger than aesthetics. You know, the fabric of society is larger. It just is. And yet, we inhabit this funny little world, a microcosm, if you will, of something which we are all very privileged to deal with, and that is the nature of beauty. I mean, who does that? All four of us are doing that! It is a pretty privileged place to be. It was a fundamentally different thing in 1915.

IMK/CMF We would like to hear if what you have just told us about the nature of your exchanges might have led you to look at your own practices anew. Through your cooperation, did any of you come up with new ideas, or did you experience moving into another direction?

TAa If we talk about areas of focus in our work, I would say that after working with you, Ted, one of the areas that I really think a lot about,

is scale. And scale even more than ever. Scale in various ways, not only in the work itself but also in relation to where the work is hung. That is something very concrete that I have taken back home. I would say that Ted's super high level of professionalism has really influenced me, too. Thank you for that. It has been an experience that has broadened my field of work, I would say.

^{TL} I feel similarly. Of course, I believe that scale, how big something is, is part of the content of something. If you are not working decoratively, if you are not working just to create things because they somehow can fit the size of your sofa, then how big something is, the scale, adds meaning. So, if something is bigger than a human being, that means something, and if it is a lot bigger than a human being, that also means something. This is also the case when something is very small – like the very beautiful tiny orange work by John Nixon you have on show in the exhibition space downstairs. It is a gem! Boy, that thing has power!

So, scale has this ability to invite us to participate in our physicality with its physicality, and that is an unusual quality. How amazing it is to be on a journey that includes several artists that walked this path before us. I have deep reverence for those who have advanced this field. There is a certain kind of humility, and relating to the matter of scale is part of my way of dealing with that. So, scale is clearly part of the content, and Troels' work is substantially larger than mine in scale, but the content is equal. Doing the mural, the joint wall painting, in the exhibition hall had

scale

me think about scale and what that might mean. The scale of this work is so much larger than mine and this fact I am contemplating for future exhibitions.

^{IMK/CMF} We are very interested in finding out more about what the collaboration has meant to you, because the main idea behind the Match series is that it has an impact on your practice – that you continue to work together or that you somehow will exchange ideas afterwards. That is the ideal goal for the Match series. So, when we listen to you right now, it tells us that the two of you have succeeded in achieving at least some of the goals of the series.

^{TAa} We have. When we right before going to Esbjerg were at Lars Møller Witt's gallery in Copenhagen together, we were actually discussing some quite concrete ideas. We talked about how to do a show in his space and adapt some of the tools that we have used at your place, to his space. So, we are planning to do a mini version, a 2.0 version of the Match project, there. Maybe it will not happen, and maybe we are going to do something else. But we opened up some kind of a wardrobe to Narnia – where you walk in and don't know what will happen. But you know that something different happens, because you do it together.

^{IMK/CMF} We did not expect you to have specific plans. But it is very nice to hear that you have already discussed a future cooperation.

^{TL} I can envision doing some collaborations years down the road with Troels as well, forthcoming with new ideas and new ways of expressing those ideas. One of the things I really try to practice, is non-redundancies. I have always tried to avoid repeating myself. I have a serialized approach to my work and within serialization lies a danger of redundancy. There might be some aesthetic similarities between the different works but I try to reinvent something along the way that can carry me in a new direction, and this collaboration with Troels has certainly opened up for that.

^{IMK/CMF} The most preeminent expression of your cooperation so far is the joint wall painting in our exhibition space. You have told us how you exchanged sketches digitally across the Atlantic in a process guided by a few dogmatic rules you had agreed on to begin with. For example, you could only use basic geometrical forms and

joint wall painting

a narrow range of colors, you were not allowed to overrule the other's sketch, and you could only comment on the other's ideas visually. This way of working is inspired by *call and response*, a method often used in the world of music where a call from one musician is followed by a response from another. It seems that this method has not only nourished your cooperation, in some way it is the very quintessence of it.

^{TAa} Yes. Call and response is much used in jazz and blues, and I think in most situations, where you have to play together and maybe improvise, this method is the way to do it. It is a bit like playing chess. The better you know your opponent, the easier it is for you to see or to envision his next move. It is a matter of reading the opponent's expectations. Since we had not used this call and response method before, we had expectations about where to take it, too, and we were keen to see if it would work at all, or if we could agree on when the piece was finished. All these questions came to mind, but somehow, in the flow of things, we did not really address them. It was all about channeling energy into the sketch all the time, instead of towards all the questions that we did not or could not answer. There were good vibes all the way through. And it was a lot easier than I had expected.

^{TL} At the very beginning of the pandemic, in early 2020, one of the galleries that I work with wanted to do a benefit for the homeless community in Dallas, Texas. They asked all the artists in the gallery to participate, and we did the so called 'exquisite corps'. Originally it is a parlor game where each collaborator adds to a shared composition in sequence, by being allowed to see only the end of the contribution by the previous person. From this game the surrealist André Breton invented an artistic method. He would

take a folded piece of paper and draw something on the top of it. Then the next person would draw something in the middle and the last person would draw something on the bottom of it. It was a surreal way of dealing with a composition. And when Troels and I began to cooperate, I immediately thought of that call and response process in Texas, and the 'exquisite corps'. For us it offered a way to collaborate at a distance where we could both make historical references and do something very new.

I have a certain allergy to doing something that is too similar to historic things. In other words, painting on a wall has a huge history, and the moment you enter into some of that history, you are immediately in comparison to it. I kind of recoil from that. So, the idea of doing a collaborative wall painting immediately made me nervous, and yet it offered an incredible opportunity, cause the last thing I wanted to do was to make a fake version of some famous practitioner's work. What we did felt very fresh – it had some relationship to historic things, but it did not have its foundation built on that. It had its foundation built on our own art practice. When Troels made the moves he made, I thought that I was going to make moves that had to be very different from his moves. So, when he drew curved linear shapes or colored forms, I thought that I could not do that. In this manner the kind of moves that I would make would be limited in some ways, but then I also needed to push the potential in new ways. All the lines in the wall painting that are black and white, I did, and all the curved linear shapes and all the colored forms was created by Troels. In that way they worked together, and I think it is really interesting how the whole composition unfolded. There is so much communality

in our work, and inherently I was also thinking that I really wanted to differentiate as a way to highlight communality – looking for differences in order to see similarities.

IMK/CMF When you talk about your ways of working, and about similarities and differences, you only use formal phrases. You talk about constructivism, de Stijl, scale, shape, color and so on. But what we find very interesting in your, at first sight very formal, straight, and well-composed art pieces, is that both of you drag material reality into this formal universe, though in very different ways. Troels, you seem to have a quite intense relationship to the physical world that surrounds us. Your interest can suddenly be caught by for example the shape of a road sign or maybe the pattern on a sweater which you condense into a geometrical form and use it for your shaped canvases. Ted, you do not only paint a unit red, for instance. You find a specific red *as a material*, by carefully picking out colored metal from old car parts at the scrap yard. After applying this color-material to wooden bricks and creating your sculptural units, one can still easily at a close distance see that there are scratches and traces of its former use. It would be interesting to hear where this reality interest and reference begins. And how do you see the connection between narration and reality, and the more formal content – the car parts and the very formal expression?

TL I think of myself as a painter. A painting is dimensional too, you know. Even if it is a rectangular, rectilinear shaped object that sits flatly against the wall and articulates almost nothing with the wall, it is still a thing. It is still an object, and the object is what interests me a lot. I am very interested in the history of art and my relationship to it. Personally, I don't go to an art supply store or some other place where I can buy paint. I am buying pre-painted material, because I have great reverence for that material's history. My way of showing that is by working with something that has already been painted.

Most things in this world have already been explored with the exception of far out technological revolutions that we have yet to experience. But in terms of the basic philosophies that are non-technologically driven, most things have already been considered. If that premise is true, we are basically left to be considering if we are just re-enacting history, or if we are trying to re-compose parts of history and build something new out of it. There are many different ways that you can approach that, aside from the technological.

I think some of the biggest technological developments that we have dealt with in recent history have to do with the internet; social mobility because of it, and the derived connectivity. It has a great impact on who we are as a civilization, and as a people. I don't make things that are part of that – it is not relevant to me as an artist. And I don't think that Troels does either. We are making our work for our own reasons, and it is not about technology, it is about something older, we are referring to something older or chewing on some aspects of something that already exists and coming up with a new solution. We are, so to speak, making things for our own purposes, for our own reasons, and we don't really care a lot about other people's experiences of it. Which is a weird thing to say – we make things for ourselves, but we are not making them *for* us.

TAa When you talk about technology and the internet, I begin to wonder: Would we have chosen the call and response method, if we hadn't been in lockdown due to the Covid-19 pandemic? We talked about that when we made the sketches for the wall painting. Would we have done what we did, if we hadn't communicated through the internet for two years – and if we hadn't been pushed into new ways of working together online as a society? Our minds were actually set, and the possibility of working online became a reality during these two years. I think we learned from that. It became natural, and we took that easiness into our online sketching work together. I am not sure we could have made the sketching part five years ago. So, we are very much part of our time, and so is the mural. It is a weird thought that we are so much part of our time that it reflects like that on our way of working together.

call and response







^{TL} Yes, and I also think that we live in a moment. We are alive in a now, like a fish in the water. And we don't even know that we are in the water. We are just here, seamlessly folding into the whatever, in the world, in whatever state and condition. Humans are like that because we are incredibly resilient and adaptable animals. And that is part of the reason why we have been so successful. We don't think of ourselves as animals, but we are animals like all other animals are. We just happen to have maybe a bit more self-consciousness, a bit more self-awareness.

^{IMK/CMF} You are not working in the same way, we are very much aware of that. But in both of your practices there is this extra and very surprising relation directly to our physical and material world. And that may for some be a surprise because of the non-imaginative and abstract visual language.

^{TAa} We have both been working and enhancing our sensitivity towards our materials through twenty or thirty years almost, and that sensitivity radiates from our work. It is not very often that you, as a viewer, can get up close and see such focus on details, and some of the guests that I talked to at the opening were actually amazed by the details in our works. The two of us are not amazed any more. This is just how we make works. But to a viewer it might pinpoint something that you don't normally do in your everyday life, and that is slowing down, taking focus, relating to the tiniest and maybe overlooked bits in your life. That is what our work does to some viewers.

^{TL} We have our own reasons for making, and what is made can sometimes be called art. It isn't for everyone, though. When people

ask me how to define art, this is basically what it is: I know it, when I see it. I can be very analytical, as you probably already know, and to analyze is like being a good editor. Non-lyrical music consists of sounds, and sometimes the sounds are combined in ways that transform or go beyond just the mere nature of the listening. Then, in the act of listening, something larger can occur. When that happens, it is art, and it doesn't happen for every listener hearing the same music. They will not have the same response because they are different people. We all bring – in our interpretation of what the world is – our life experiences, our lived experience, and that has a huge impact on our understanding of reality, music, art... probably more than anything. I mean, you can see two people admiring a sunset and their experience will be totally different, yet they are looking at the exact same thing. At the museum, I am sure that you notice this all the time – that people are looking at the same piece of art, but their takeaways are completely different.

So, we are not making something which is intended to precipitate a common response for all people. That is something very different, and art doesn't do that. Art is very personal. And capital A art is very different from little a art. Every once in a while, I feel that I tap into capital A art, but that is rare. It is really rare to be able to touch that. And I wish I knew how to. But I don't. It simply happens. You have to have some humility towards the practice of making something, knowing that the viewer or the listener will have a very different response to it than we do as makers or creators.

^{IMK/CMF} In this process of creating you see yourself as a painter, Ted, but not in a traditional way. We think that most people will not say that what you do is painting paintings.

^{TL} I mean, I am not painting paintings in the way that most people think of paint being applied on something. But then again, in your exhibition hall downstairs you have an art piece by Gerold Miller on show, and he regards himself a painter, and the method with which he approaches his paintings is equally different from what normal painting techniques involve. But it is indefectibly considered painting, which means that our definitions of things are entirely up to us to interpret and create.

sensitivity towards materials

IMK/CMF Can this matter of interpretation and the expanding of categories be seen in the context of what you were talking about earlier – the question of redundancy?

TL Yes. Redundancies can be found in many different ways. When I think of all the people who painted on walls ever, Sol LeWitt immediately comes to mind. If you are going to paint on walls, you are entering an arena where somebody has already been doing this. So how are you going to make your work not feel like it is redundant to that, or worse, derivative of that. You have to find an entirely new way of approaching it. That may actually be something not new at all like the idea of the ‘exquisite corps’ that is more than a hundred years old now. And yet, like we have done, you can do something different with that technique, and then the result is also very different from what LeWitt did.

IMK/CMF Troels, we would also like to hear about how you are dealing with the exceeding of categories and the question of redundancy. How do you see this in connection with your very unusual ways of shaping your canvases, for example?

TAa I think you have to deal with redundancy as an artist. That is just like a key element when you wake up in the morning to try to push things forward. And if we stop pushing, I am afraid we would be repeating ourselves. Therefore, I am always trying to push myself. It is like playing soccer without a partner. Instead, you hit the wall, and by hitting the wall you play the ball back to yourself. I am playing the ball up against the artists before me, and you can’t always be a hundred percent sure of the angle or the way in which the ball is coming back to you, but you are sure that it is coming back. If it did not come back, it would mean that you were not aware of your fellow artists. In fact, you would not be aware of art history at all. It is a funny picture to draw, but that is what comes to mind.

TL I like that comparison a lot, Troels. I like the idea that we are playing back and forth with our historic antecedents as well as the fact that we are playing back and forth with the future. Because our future or the collective future, whatever that might be, sometimes winds up being a doubles match where we are hitting both with our history and with ourselves, and trying to move the ball forward.

on the shoulders of giants

IMK/CMF We have talked a lot about the nature of art and the Match project, but what is your opinion on the role of art museums today?

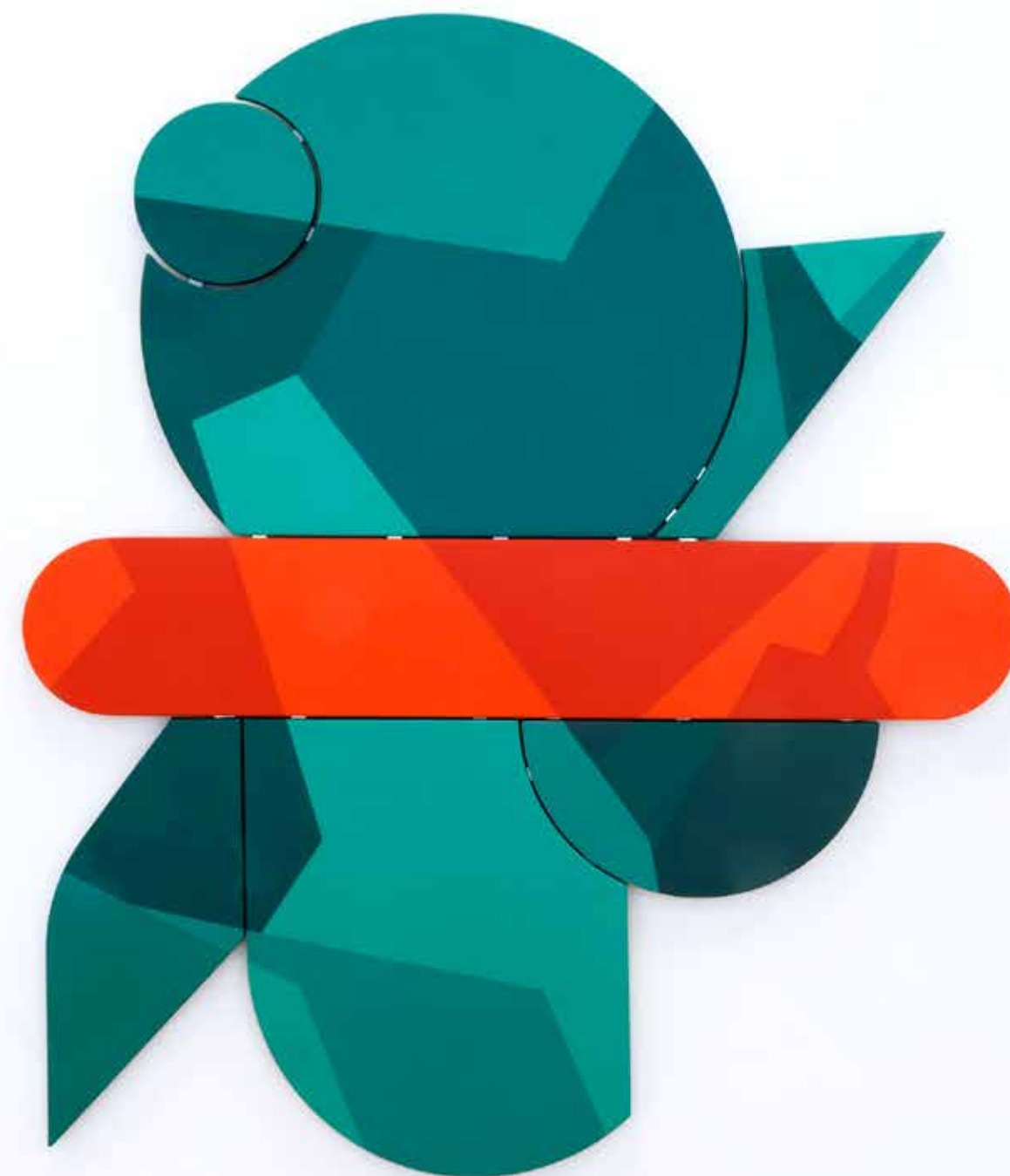
TL I recoil at the idea that the museum would be considered to be irrelevant or out of step with the moment of time. I think that a museum holds a treasure beyond value. You retain a portion of human history, and the mandate for that retention and the storage of that knowledge is vital. It is absolutely relevant at all opportunities, at all times. Those who see it otherwise are in peril of repeating history, because they have no awareness of history, and that is unfortunately in some ways where we are as a society on this planet. It does not matter what language you speak or what your community is, we are all infected by this view that it does not matter what happened before. And that is not true. It matters a lot what happened before.

TAa I have used the term “standing on the shoulders of giants” on previous occasions. It is actually the title of a work of mine in the collection of the Esbjerg Art Museum – it is on display in the exhibition space downstairs next to the works by John Nixon and Gerold Miller. It means that we all take advantage of the knowledge and know-how of previous generations. Artists before us have

paved the way for us. We can look back and see what they did and use all these experiences when we ourselves try to push things forward. This is part of the reason why this Match exhibition is even a possibility. I hope that we too can pass knowledge and know-how on to new spectators and artists. Hopefully, someone will be standing on our shoulders some day.

^{TL} I also think that each institution, each museum has its own mission and mandate, and they can be very different from one another, and yet they all contain aspects of human knowledge. It is vital for us to remember that, and to know that, to have a repository of that – it is a place that is democratic, that allows equal access for everyone interested in knowledge in the broadest sense of the word. There are too many paywalls in this world as it is. We need to reduce those paywalls to allow young, new, bright, maybe not financially capable, people to have access to knowledge. This is something that I deeply believe in. And one of the things that I really appreciate about your institution, the Esbjerg Art Museum, is that it is so fair in its approach towards holding that knowledge and opening access to that knowledge to all people. It was abundantly obvious to me from the moment I walked in. I have traveled to museums all over the world, and that is rarely the case – there is, figuratively speaking, a paywall, right away.

^{IMK/CMF} Thank you so much. The Match concept is one of the ways in which we try to open up the museum for new ideas, new experiments, and subsequently for new thoughts and new audiences. Our mission is to constantly make an effort to keep the museum relevant in our time – and not just for historical reasons. Thank you both for contributing to that.

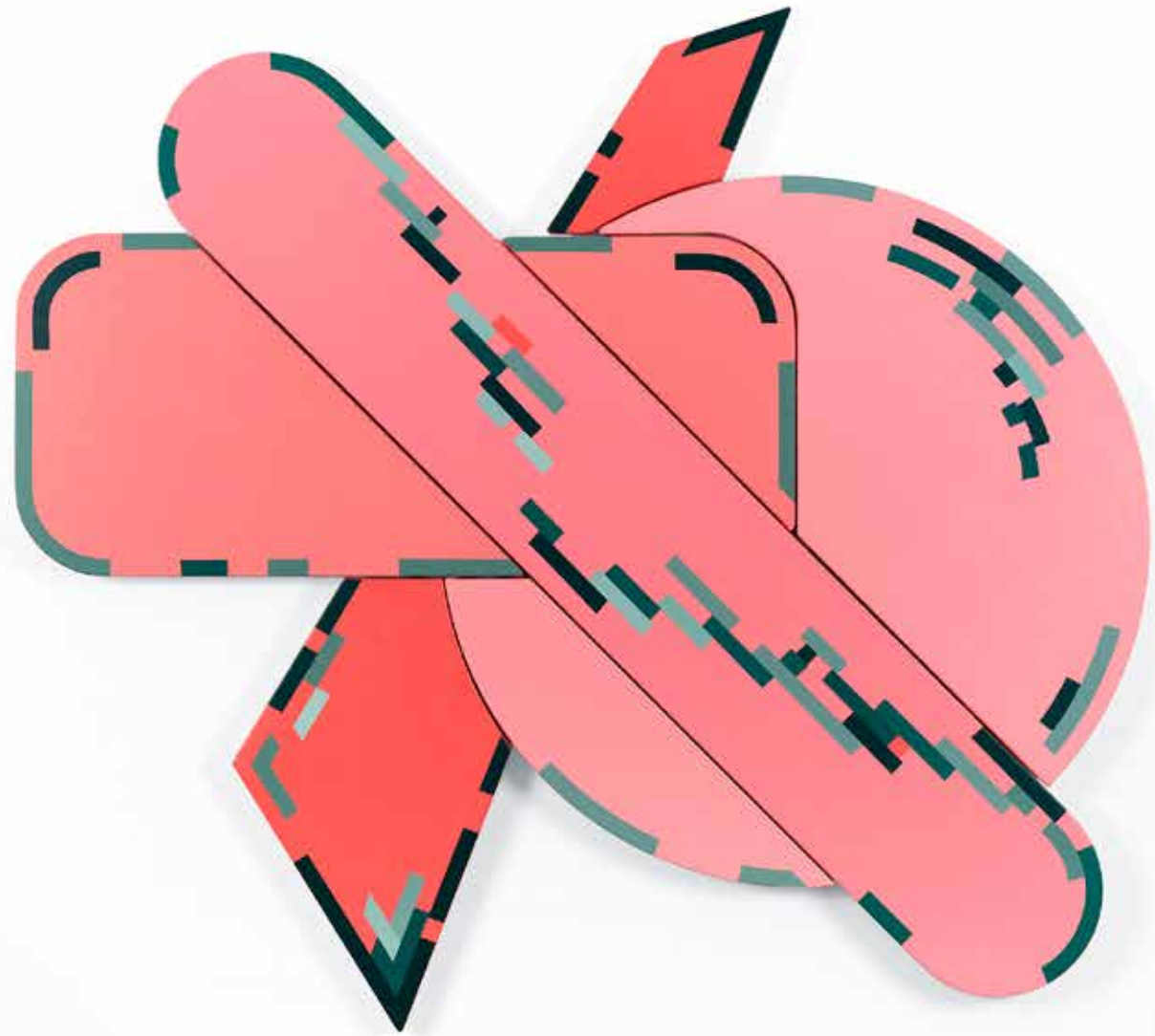




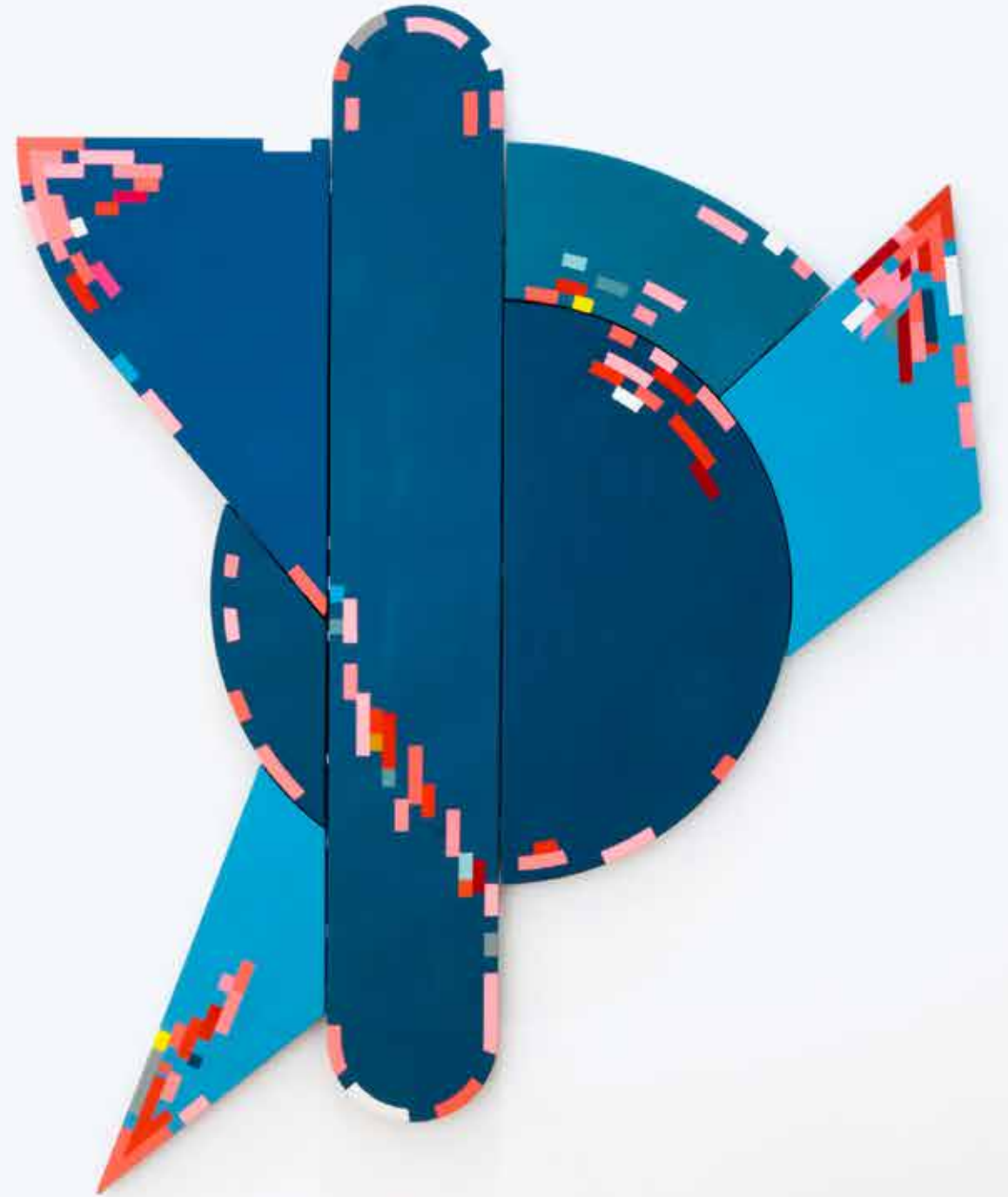
Ted Larsen **Liquid Marble**

Troels Aagaard, **The battle between square & evil**

Ted Larsen, **Random Order**



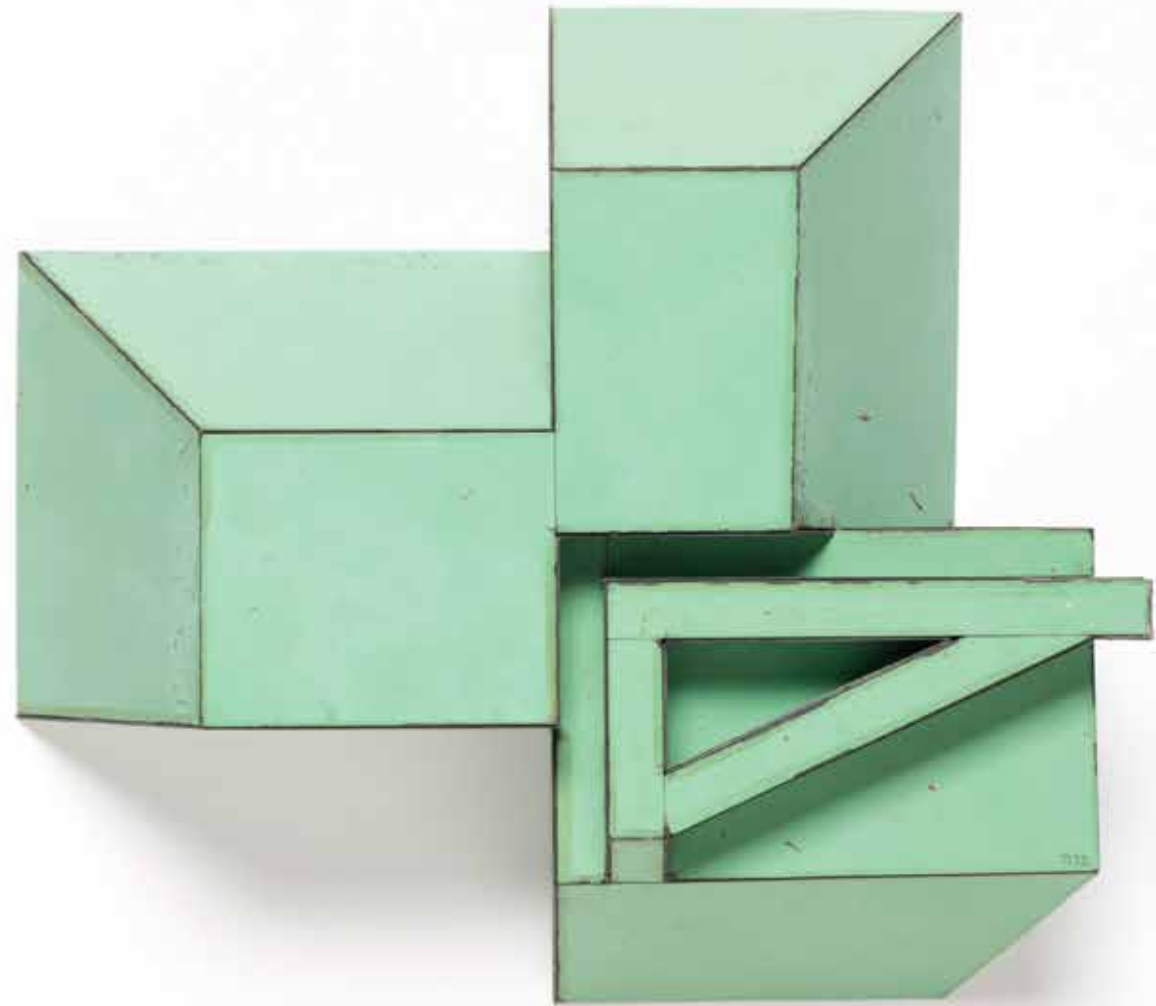
Troels Aagaard, **The battle between square & evil**



Troels Aagaard, **The battle between square & evil # 2**







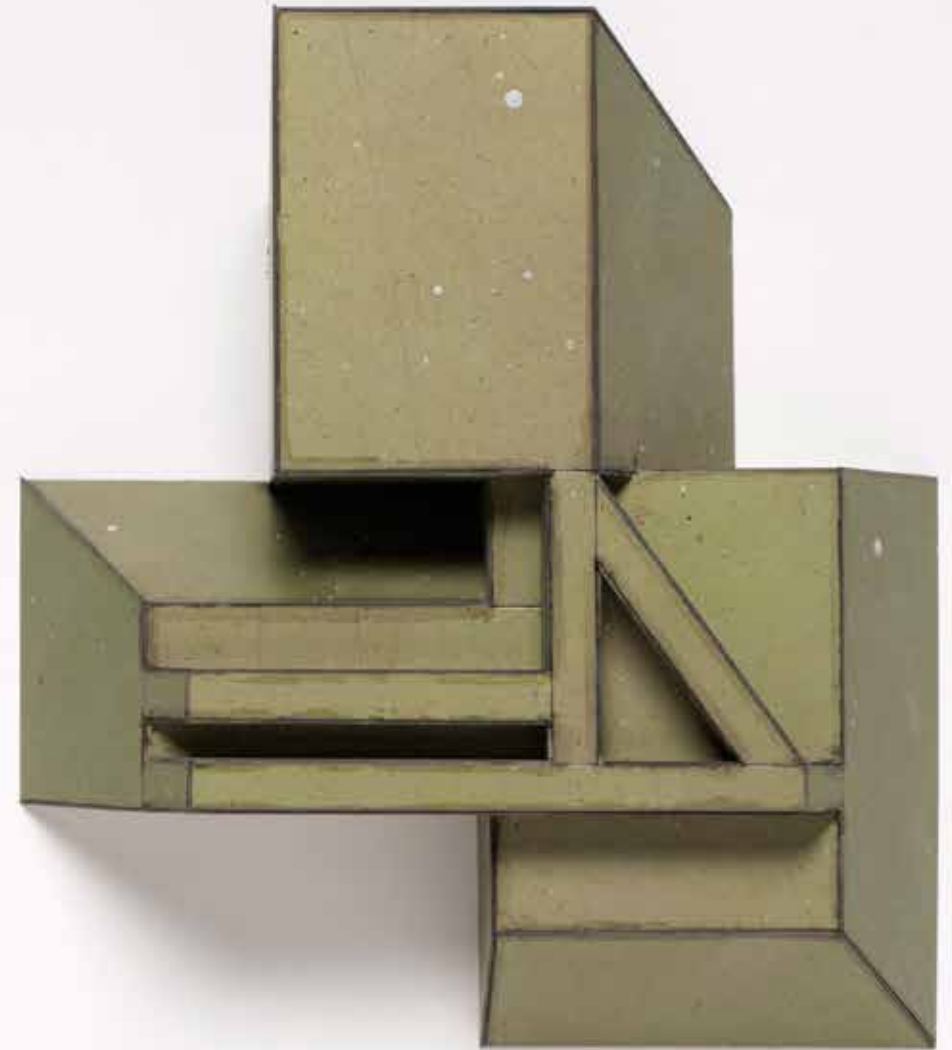
Ted Larsen, **Old News**



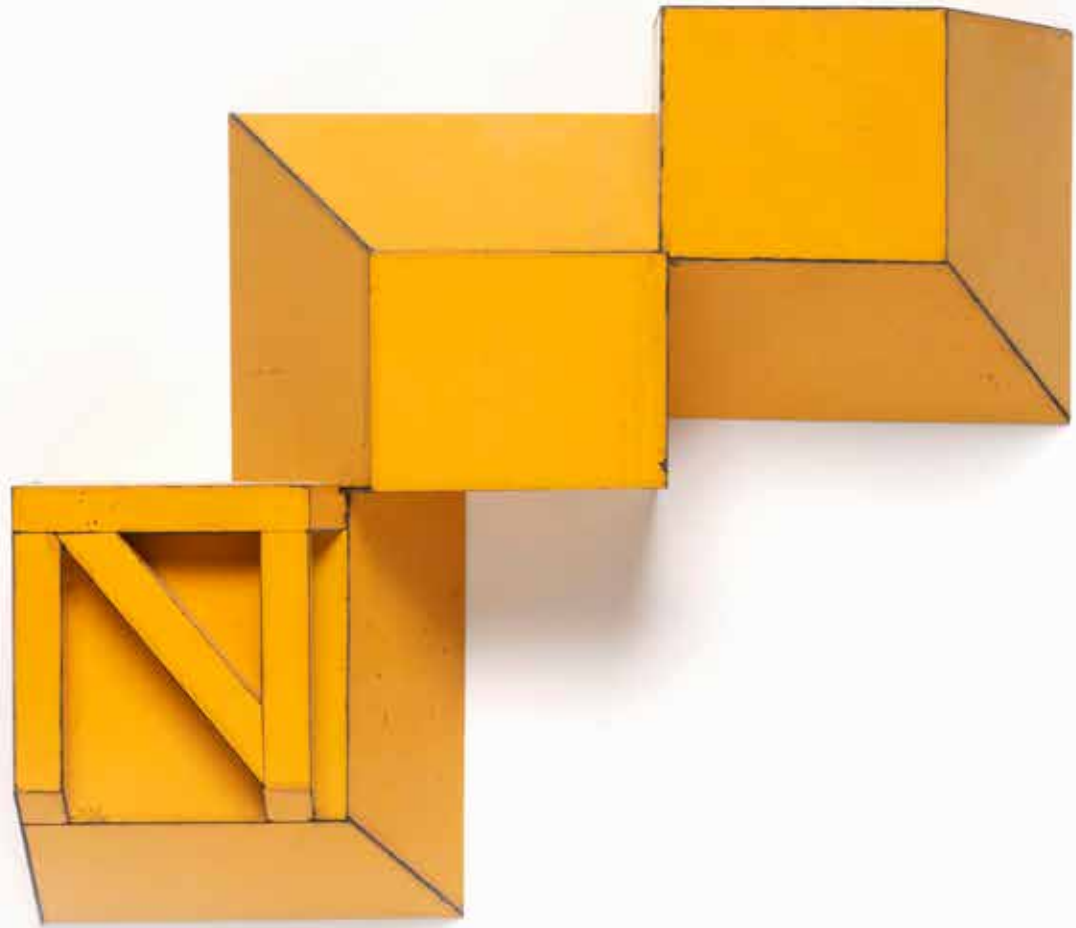
Ted Larsen, **Working Vacation**



Ted Larsen, **Real Magic**



Ted Larsen, **Awful Good**



Ted Larsen, **Even Odds**



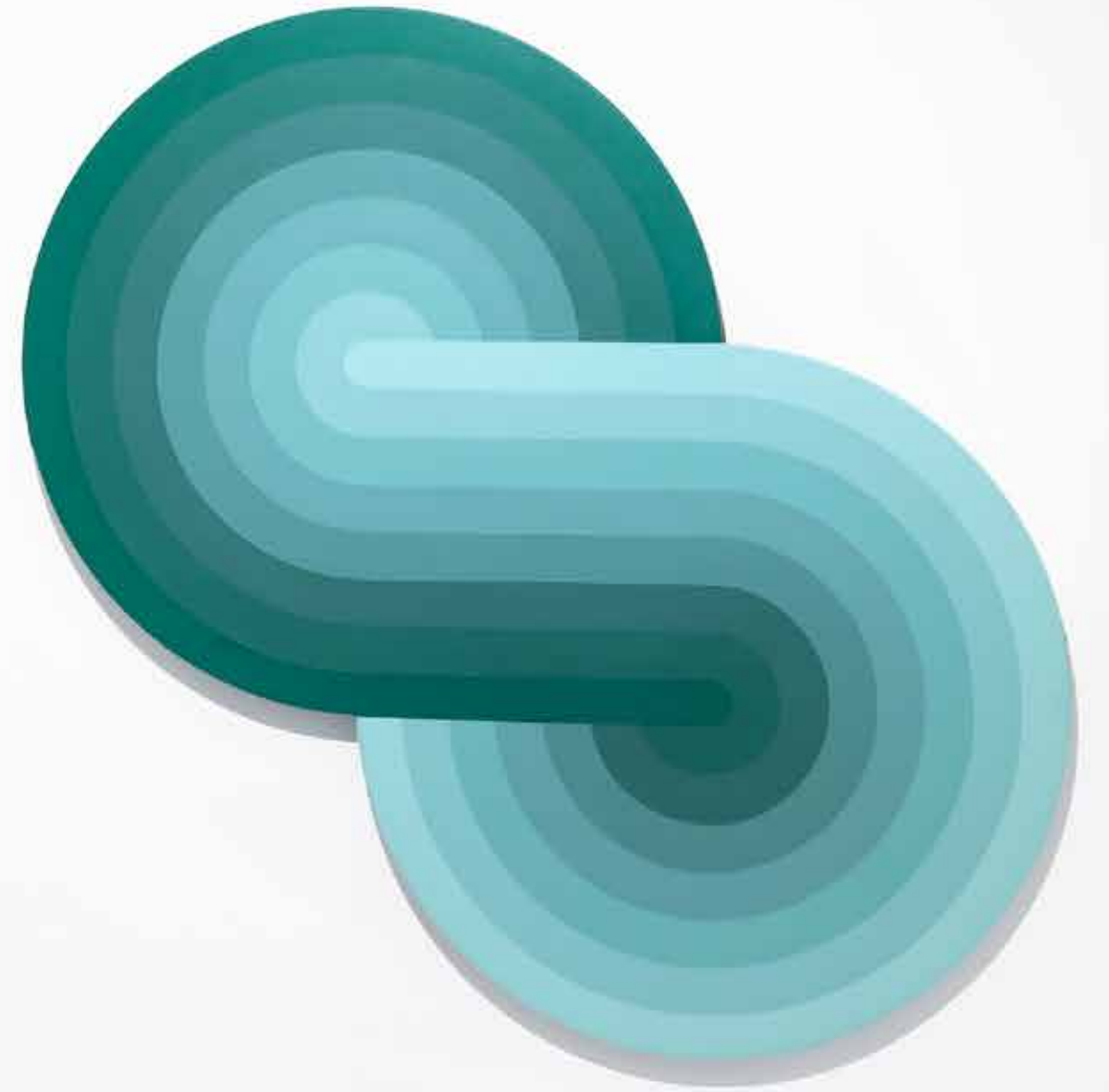
Ted Larsen, **Larger Half**



Ted Larsen, **Random Order**



Ted Larsen + Troels Aagaard, **Responsive call**





Troels Aagaard, *New skin for old ceremony* + *The battle between square & evil # 2*



Ted Larsen, *Found Missing* + *Steel Wool* + *Random Order*





Ted Larsen, **Extra Ordinary**



Ted Larsen, **Easy Task**



Troels Aagaard, **There's a riot going on**



Ted Larsen, **Rounded Corner**



Ted Larsen + Troels Aagaard, **Responsive call**

MATCH — list of works



Ted Larsen
Bass Guitar, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 91.5 × 40.5 × 7 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Easy Task, 2023
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 19 × 13.5 × 7.5 cm.
 Courtesy the artist & Galerie MøllerWitt



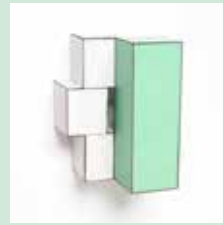
Ted Larsen
Steel Wool, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 38 × 19 × 12.5 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Working Vacation, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 23 × 23.5 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Rounded Corner, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 40.5 × 30.5 × 9 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
House Boat, 2023
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 14 × 11.5 × 11.5 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Random Order, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 47 × 21 × 10 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Jumbo Shrimp, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 24 × 23 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Perfect Screwup, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 28 × 30.5 × 14 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Paper Towel, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 17 × 20 × 10 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Liquid Marble, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 38 × 38 × 18.5 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Bitter Sweet, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 25.5 × 23 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Open Secret, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 26 × 30.5 × 10 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Passive Aggressive, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 21.5 × 17.5 × 7 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Random Order, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 45.5 × 58.5 × 11.5 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Definite Maybe, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 23.5 × 23 × 9 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Minor Miracle, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 78 × 66 × 18 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Blind Eye, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 24 × 23 × 11 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Old News, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 22 × 22.5 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Silent Scream, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 22.5 × 26.5 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Extra Ordinary, 2023
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 27.5 × 4 × 5 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Found Missing, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 25.5 × 11.5 × 20 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen
Awful Good, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 25.5 × 24 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Even Odds, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 24.5 × 24 × 7.5 cm.
 Courtesy the artist & Radius Books

MATCH — list of works



Ted Larsen
Cool Passion, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 20 × 22.5 × 7 cm.
 Courtesy the artist & Radius Books



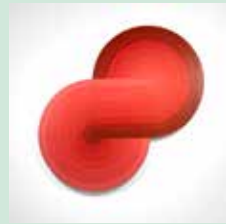
Ted Larsen
Larger Half, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 26.5 × 23 × 7.5 cm
 Courtesy the artist & Radius Books



Ted Larsen
Real Magic, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 25.5 × 22 × 7.5 cm.
 Courtesy the artist & Radius Books



Ted Larsen
Only Choice, 2022
 Salvage Steel, Marine-grade Plywood,
 Silicone, Vulcanized Rubber, Hardware
 29 × 22 × 7.5 cm.
 Courtesy the artist & Radius Books



Troels Aagaard
**Battered at a Scramble
 Medium red version, 2023**
 Acrylic on canvas mounted on MDF
 130 × 130 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
**Battered at a Scramble
 Medium dull green version, 2023**
 Acrylic on canvas mounted on MDF
 130 × 130 cm.
 Courtesy the artist & Galerie MøllerWitt



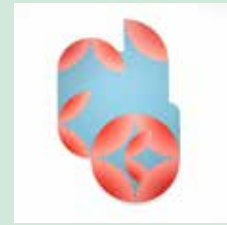
Troels Aagaard
Ride into the sun # 1, 2022
 Acrylic on canvas mounted on MDF
 73 × 53 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
Ride into the sun # 2, 2022
 Acrylic on canvas mounted on MDF
 60 × 60 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
**4 circles make a star
 Medium red version, 2022**
 Acrylic on canvas mounted on MDF
 Diameter 80 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
4 circles Remix – Eternal Sunrise, 2022
 Acrylic on canvas mounted on MDF
 165 × 110 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
4 circles Remix – Eternal Sunset, 2022
 Acrylic on canvas mounted on MDF
 165 × 110 cm.
 Courtesy the artist & Galerie MøllerWitt



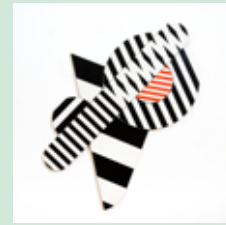
Troels Aagaard
The battle between square & evil # 2, 2023
 Acrylic on canvas mounted on MDF
 175 × 137 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
New skin for old ceremony, 2023
 Acrylic on canvas mounted on MDF
 163 × 140 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
The battle between square & evil, 2023
 Acrylic on canvas mounted on MDF
 120 × 133 cm.
 Courtesy the artist & Galerie MøllerWitt



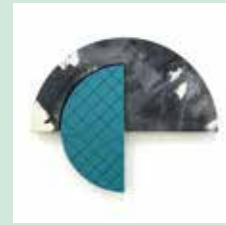
Troels Aagaard
There's a riot going on, 2023
 Acrylic on canvas mounted on MDF
 160 × 143 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
**Triple Star – Blow Up – Fall Apart
 # 1 - 4, 2022**
 Acrylic on canvas mounted on MDF
 60 × 60 cm. | 75 × 75 cm. | 90 × 90 cm. |
 105 × 105 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
Thunderclap for Cecil Payne, 2023
 Acrylic on canvas mounted on MDF
 50 × 42 cm.
 Courtesy the artist & Galerie MøllerWitt



Troels Aagaard
Thunderclap for Charles Tolliver, 2023
 Acrylic on canvas mounted on MDF
 50 × 62 cm.
 Courtesy the artist & Galerie MøllerWitt



Ted Larsen + Troels Aagaard
Responsive call, 2023
 Mural
 291 × 986 cm.

Troels Aagaard and Ted Larsen: MATCH

April 1 – September 3, 2023

Exhibition

Artists/curators: Troels Aagaard, Ted Larsen

Match concept: Inge Merete Kjeldgaard

Project managers: Christiane M. Finsen, Inge Merete Kjeldgaard

Mediation: Christiane M. Finsen, Birgitte Ørom

Educational programme and workshops: Birgitte Ørom, Diana Boholm

Exhibition design: Troels Aagaard, Ted Larsen, Christiane M. Finsen, Inge Merete Kjeldgaard

Graphical profile: Troels Aagaard, Marie Kløvedal

Publication

Editors: Christiane M. Finsen, Inge Merete Kjeldgaard

List of works: Birgitte Ørom

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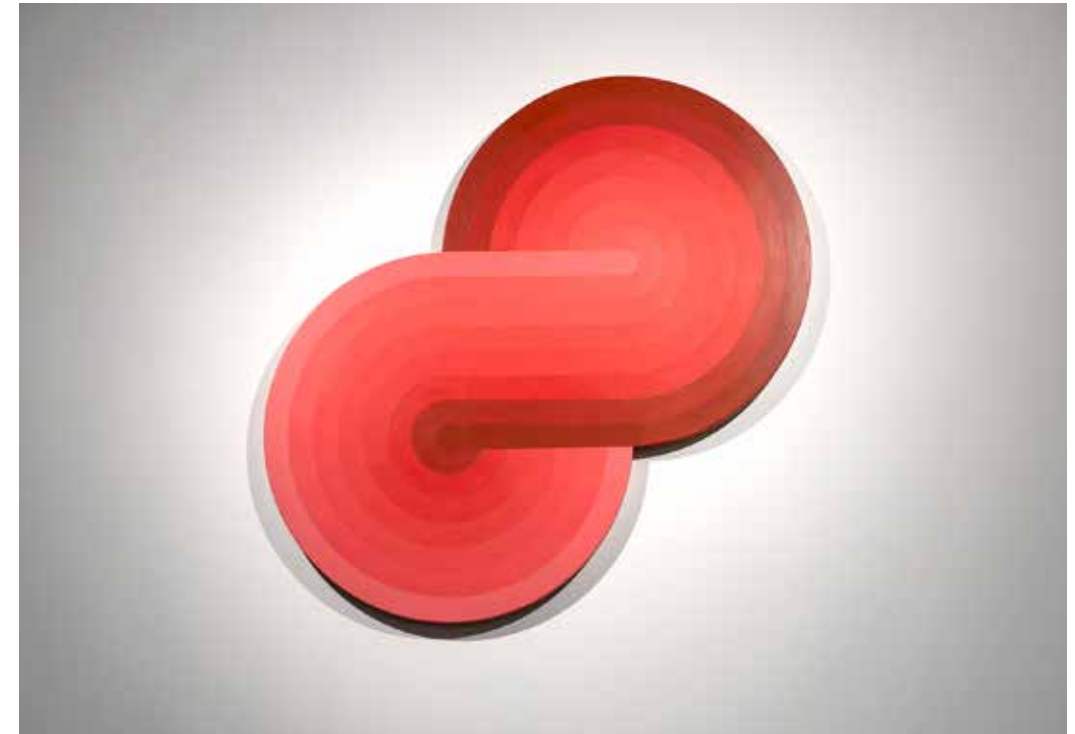
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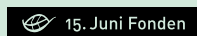


Troels Aagaard (b. 1970) ——— lives and works in Copenhagen, Denmark. He holds an MFA from The Royal Danish Academy of Fine Arts and has been awarded with several grants – among others from the Danish Arts Foundation. Besides exhibiting in museums and galleries all over Denmark, Aagaard has created an extensive number of commissioned site-specific public art works.

Aagaard works in the intersection between art and design, using a variety of media including painting, sculpture, drawing, and paper cutting. No matter the media, he always seeks a purified form of beauty dominated by order and simplicity. His works are often based on seriality and repetition, and his focus is exclusively on a formal and reductive aesthetics with the exploration of color, light, and space as a recurring theme.



Danish Arts
Foundation



BECKETT-FONDEN

KNUD HØJGAARDS FOND

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Troels Aagaard, **Battered at a Scramble**, medium red version



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