MUSEUM

PRESS RELEASE
6 November 2026



VILHELM HAMMERSHØI, *Interior from the Home of the Artist,* c. 1900. Photo Finnish National Gallery Hannu Pakarinen.

HAMMERSHØI. THE FUTURE AS HORIZON
3 FEBRUARY – 23 MAY 2027

ORDRUPGAARD

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In the spring of 2027, **MUSEUM ORDRUPGAARD** will bring together a selection of ***Vilhelm Hammershøi's*** masterpieces in the exhibition ***Hammershøi. The Future as Horizon***. The exhibition invites new interpretations, casting Hammershøi as a precursor of 20th-century modernism. Home to one of the most important collections, **MUSEUM ORDRUPGAARD** forms the natural setting for this new narrative about one of the most distinguished artists in Danish art history.

The time around Vilhelm Hammershøi's death in 1916 (b.1864) saw the dawning of modernism. Traditionally associated with seventeenth-century Dutch art and the Danish Golden Age, Hammershøi's apparently harmonious compositions undeniably recall nineteenth-century depictions of domestic life. Yet, his scenes also embody an underlying ambivalence that disrupts this harmony. The forthcoming exhibition takes a forward-looking approach and places Hammershøi in dialogue with the later Dutch De Stijl movement.

TOWARDS MODERNITY
The exhibition brings together more than seventy masterpieces from both national and international collections. Based on Hammershøi's iconic interiors and his landscapes and architectural compositions, it shows how the motifs are constructed through lines, planes, light, and rhythms, aligning his art with the onset of modernity. This is evident in the stringent compositions of window frames and doors, as well as in the unexpected cropping and numerous variations on nearly identical motifs. A specific thematic focus is placed on furniture, dishes, and bowls, which transcend their status as mere objects and assume a figure-like character in the quiet rooms. Furthermore, the exhibition highlights Hammershøi's predilection for empty walls which appear alive, almost quivering with immanent life.

The exhibition presents Hammershøi alongside the Dutch modernists Piet Mondrian, Theo van Doesburg, Vilmos Huszár, and Bart van der Leck. Through this dialogue, a shared affinity for simplification, lines, planes, and balance emerges.

'What makes me choose a given motif is just as much its lines; what I would call the architectural stance of the picture. And the light, of course. That also matters a great deal, naturally, but the lines – those are almost what I like best. The colour is not unimportant, I do care what it looks like in colour, I do my utmost to achieve harmony. But when I choose a motif, I find myself primarily looking at the lines.'

- **Vilhelm Hammershøi**, 1907.

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Hammershøi's characteristic universe possesses a fundamental ambivalence: at once a product of its time and a reaction against it. The silence conveys a sense of eternity, a contrast to the rapid technological development that occurred at Hammershøi's time. Through the cracks in the abstract geometry of the motifs, a metaphysical dimension seems to be softly trickling forth.

HAMMERSHØI AT MUSEUM ORDRUPGAARD
Since its inception, the Hammershøi collection has been central to Museum Ordrupgaard. As early as 1901, Henny and Wilhelm Hansen, the founding couple, purchased *Interior* (1901), and several prominent works were added in subsequent years. The collection continues to evolve, most recently in the summer of 2026, when *Courtyard Interior at Strandgade 30* (1905) was acquired from Ambassador John L. Loeb's collection a painting that plays a central role in the exhibition.

In recent years, Hammershøi has attracted considerable international attention through retrospective exhibitions held at museums across the world. The exhibition at Museum Ordrupgaard will be the most comprehensive presentation of Hammershøi's art in Denmark in recent years.

The exhibition occupies three large gallery spaces featuring scenography by Nanna Arnfred and lighting design by Arthur van der Zaag.

PUBLICATION
The exhibition is accompanied by a bilingual publication in Danish and English with contributions from Professor James Hall, Maria Kjær Themsen, art critic, Professor Thor J. Mednick, Annette Rosenvold Hvidt, art historian, Mathias Mentze, architect, as well as Gertrud Oelsner, director, Museum Ordrupgaard, and Babette Camelia Honoré, curator. The catalogue provides new perspectives on Hammershøi's relationship with modernity and later modernism.

PRESS PREVIEW
The press preview will take place on Tuesday 2 February 2027 at 11.00-13.00.

The exhibition receives generous financial support from:
Aage og Johanne Louis-Hansens Fond / Augustinus Fonden / The New Carlsberg Foundation

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