



Miriam Kongstad, Collage of the artist's works and the private photos of the Breda family, *GHOSTS* (2024).

Ida Marie Hede & Miriam Kongstad

## **GHOSTS**

**– An Exhibition Based on the Ebba Breda Collection**

**20th SEP – 27th OCT 2024**

**Nostalgia, corsets, twincore-to-the-heart girls, claustrophobia, fishbowls, family ties, cheese cloches and ghosts are among the objects and themes artist Miriam Kongstad and author Ida Marie Hede include in *GHOSTS – An Exhibition Based on the Ebba Breda Collection* now opening as Gammel Holtegaard's last exhibition.**

The funds of the foundation Gammel Holtegaard – Breda Fonden have run out, the purse is empty, and the foundation and art centre Gammel Holtegaard will close by the end of the year. *GHOSTS – An Exhibition Based on the Ebba Breda Collection* represents the final show in the history of the foundation.

Author and dramatist Ida Marie Hede (b. 1980) and artist and choreographer Miriam Kongstad (b. 1991) have been invited to enter a dialogue with Ebba Breda's painting collection and the family history of her and her sister Aase. The exhibition *GHOSTS* provides a contemporary view of the collection and the sisters' life and wealth.

Since 1993 the capital of Ebba and Aase Breda has provided the economic basis for the Breda Foundation and Gammel Holtegaard, an art institution largely run on this private funding. The

foundation was established by Aase Breda in 1992 to run an art centre at the baroque country residence of Court architect Lauritz de Thurah (1706-1759) and to safeguard, exhibit and disseminate a collection of over 200 paintings by Aase's late sister, the artist Ebba Maria Kirstine Breda (1893-1950). The number of exhibitions of Ebba Breda's works over the years has been limited, perhaps because the art movements that dominated the interwar and post-war period when they were made cannot be traced in her paintings, which despite their decorative and technical qualities can render them unworldly and nostalgic. With the full backing of the foundation, however, Gammel Holtegaard has been a professional exhibition venue for over 30 years, hosting numerous exhibitions for which we can only thank Aase and Ebba Breda.

The exhibition *GHOSTS* is the first time Ida Marie Hede and Miriam Kongstad work together. They have developed a conceptual scenography in which Hede has focussed on the lyrical dramatical text and Kongstad on the visual and spatial aspects of the exhibition. The respective work of Hede and Kongstad is based on their interest in decoding, exposing and dismantling social and cultural structures, especially in relationship to gender, the body and society. The lives of women and queers are interwoven with existential issues to lay bare power structures, economic conditions, and sociopolitical and feminist systems.

They have spent the spring of 2024 surveying Ebba Breda's painting collection, reading the personal correspondence of the sisters and their family, and exploring the clothing and personal belongings they left behind in the archives of Rudersdal Museum.

The exhibition *GHOSTS* is a total installation interweaving Hede's texts and Kongstad's works with fragments from the sisters' life and elements of Ebba Breda's oeuvre. The exhibition brings the ghosts of Gammel Holtegaard to life in a mix of nostalgic references, corsets, cheese cloches, twincore-to-the-heart girls, claustrophobia, fishbowls, wilting flowers and plastic curtains that extend as far as the eye can see.

On developing *Ghosts* they say:

*»Rather than focussing on Ebba's paintings, we have focussed on the story and giving the works and narrative a contemporary relevance and perspective. Rarely have we spent so much time with the personal belongings people have left behind. Our own mother's basements and drawers as not as familiar to us. As a contemporary author and artist how were we to relate to all of this with a different aesthetic and drive than Ebba's? What could she give us and, not least, what could we give her?«*

They continue:

*»We could easily see why Ebba never had a major breakthrough as an artist. Her works lack the spark, radicality and desire to experiment and go beyond norms and conventions that usually give art its energy and innovative power. We weren't sure whether what we were looking at was even art. Wasn't it rather a specific view of a period and the history of a family? Of the life of two women? A time capsule?«*

## **BIOS**

**Ida Marie Hede** (b. 1980) is a Danish author, dramatist, art critic, art historian and teacher. She has written eight books and many more dramatic works. She has participated in numerous collaborations and publications with others, including Cisser Mæhl, Niels Erling, Ursula Nistrup, Marie Kølbæk Iversen, Amalie Smith, recoil performance group and CORPUS dance ensemble. She has also been an art critic for the Danish newspaper Information and for Frieze. Hede has been awarded the Danish Art Foundation's three-year working grant and her books have been translated into languages including German, English and Swedish. Her latest novel *Suget eller Vasker du vores fuckfingre med dine tårer* ('The Suck: Or Do You Wash Our Fuck Fingers with Tears') was nominated for the Montana Prize and Politiken's Literature Award in 2021. Hede holds an MA in Aural and Visual Culture from Goldsmiths College, London (2005) and an MA in Art

History from the University of Copenhagen (2010). She is also a graduate of the Danish School of Creative Writing (2008) and now teaches there.

**Miriam Kongstad** (b. 1991) is a Danish artist who lives and works in Copenhagen and Berlin. Kongstad trained as a choreographer at the Inter-University Centre for Dance Berlin (HZT) and holds an MFA in Visual Arts from Sandberg Instituut in Amsterdam (2020). Kongstad has exhibited and performed her works in Denmark and internationally, including at the Glyptotek (DK), the Gwangju Biennale (KR), the National Gallery of Denmark - SMK (DK), Centre Pompidou (FR), Bergen Kunsthall (NO), Het HEM (NL), Kunsthall Charlottenborg (DK), KØS - Museum of Art in Public Spaces (DK), Kunsthall Aarhus (DK), MMAG Foundation (JO), Fundación Botín (ES), Hamburger Bahnhof (DE), PPL (USA) and Sophiensaele (DE). Kongstad's works are in the collections of the National Gallery of Denmark, the New Carlsberg Foundation and the Danish Arts Foundation, among others. Kongstad was recently the recipient of the Carl Nielsen and Anne Marie Carl-Nielsen Talent Award.

### **EXHIBITION DATES**

The exhibition runs from Friday 20<sup>th</sup> September to Sunday 27<sup>th</sup> October 2024.

Opening times: Tuesday-Friday: 12:00-17.00, late night opening Thursday: 12:00-20:00, Weekends: 10:00-17:00. Closed Mondays.

### **PRESS VIEWINGS & CONTACT**

Individual press viewings of the exhibition are available by appointment.

For more on the exhibition, previews, interviews with the artists, etc. please contact:

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Press material and photographs can be downloaded [here](#).

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