

LARGE AND SMALL

The size, or format, of a sculpture is of great importance to the perception of it. The small, intimate format seems to hold the essence of the sculpture. The Man-size sculpture we can almost feel physically, and the large scale sculpture makes us feel small and overwhelmed.

The sculptor chooses the scale of his artwork according to the place the sculpture will be erected, and to its surroundings. A small scale sculpture can disappear in a big space, and a large scale one may exceed a small space. So it is all about balancing size and surroundings, or creating an interesting and meaningful contrast.

Around the municipality of Hjørring you may find both small and large scale sculptures, and taking a stroll around them will give you an idea of the considerations of the artist.

Dahlin, Dorte. The Green Square (Den Grønne Plads), 1993. Kystvejen / Havnegade, Hirtshals

This piece of land art ties the city and harbor together in this corner of Vendsyssel. The artist was also part of the team who created the large stairway which connects the city, perched on a knoll, with the harbor that clings to the beach at sea-level.

Møller, Mogens og Dorte Dahlin. Trappen, 1997. Kystvejen / Havnegade / Havnen, Hirtshals

This stairway connects the town and harbour areas of Hirtshals. Like a great cascade, it pours down the slope and creates a unity of upper and lower levels of the town.

Cronhammar, Ingvar. I Give You My Word, 2009. Elforsyningen Nordvestvendsyssel, Ørstedesvej, Hjørring

The sculpture is large, still and dramatic. The tiny lamp which must light up the large flat space is a visual metaphor for the electric company which brings power to a large part of Vendsyssel.

Ørntoft, Claus. Animal Cry (Råbende dyr), 1996. Nørrebro, Hjørring

This little animal stands all alone on a busy corner. One feels a bit sorry for it, and

one is led to think that this creature is perhaps not the only thing in our busy lives that might need some extra attention.

Funch, Edgar. Christian Ass (Chr. Røv), date unknown. Det Grafiske Værksted, Nørregade 35, Hjørring

This little relief is comprised of dynamic forms that add energy to the expression. The movement and dynamic of the rock are the most important goals of the artist in this work.

Troelsø Borring, Lily. Untitled (Uden titel), 1979. Rådhushaven, Nørregade, Hjørring

This sculpture is, in its simplest form, an egg that is coming forth from the surrounding rock. Although it is solidly anchored, this egg combines both balance and dynamic, in a form that seems about to take on its own life.

Hake, Claes. The Ring (Ringen), 1993. Springvandspladsen, Hjørring

The ring is one of the first and simplest forms of decorative art in all cultures. This ring rises monumentally above the busy square, and its form is reflected by the still water of the pool.

Nørgaard, Bjørn. Fountain (Fontæne), 1989. P. Nørkjærs Plads, Hjørring

This fountain occupies the space like a baroque work of art. It encompasses references to Norse mythology, Christianity, the nature of sculpture and architecture, and just as its references seem fluid, so is its water, flowing in many directions.

Jørgensen, Børge. Mother And Child (Mor og barn), 1952. Østergade, Hjørring

Mother and child embrace, and this sculpture becomes a fine symbol of motherly love and of warmth, but there is an indication that this cozy moment will be over soon; the child's little feet are tripping in anticipation of running out to play.

Hooge-Hansen, Lis. Birth (Fødsel), 1971. Behind Forsamlingsbygningen, Østergade, Hjørring

A female form in the process of giving birth is made abstract. It is, however possible to imagine this mother leaning her head forward to welcome her child into the world.

Hake, Claes. Ritual Bautastone (Bautasten), 2005. Frederikshavnsvej / Ringvejen, Hjørring

Bautastones are prehistoric monuments, raised for ritual purposes. Claes Hake has created a modern version of the bautastone, and by placing it in one of the city's busiest roundabouts, one is led to think of it as an ironic statement on the worshiping of private cars.

Tegtmeier, Kurt. Morning Hour (Morgentime), 1990. EUC Nord, P.M. Koefoeds Vej, Hjørring

This sculpture is reminiscent of a human figure just beginning to rise from a prone position, just as one does in the morning.

Tegtmeier, Kurt. Morning Hour II (Morgentime II), 1993. EUC Nord, Albert Ginges Vej / Ringvejen, Hjørring

The artist has created a work that seems to be about the feeling one has when one has been lying in an uncomfortable position and tries to rise. The folded metal plates may be compared to the human body.

Tegtmeier, Kurt. Untitled, part of Morning Hour II (Uden titel, del af Morgentime II), 1993. EUC Nord, Albert Ginges Vej / Ringvejen, Hjørring

This little sculpture belongs with Morning Hour II, and continues its mysterious metaphorical language of references.

Helledie, Niels. The Five Hermes (De fem hermer), 1994. Nørretorv, Sindal

This magnificent fountain spreads through the town like a baroque work of landscape art. The hermes, protectors known from Ancient Greek mythology, protect the town, and keep an eye on comings and goings so they can warn of any danger.

Helledie, Niels. The Golden Calf (Guldkalven), date unknown. Sognegården, Nørregade, Sindal

The Golden Calf stands in front of the entrance to the church's meeting hall as a reminder that we should seek the spiritual, not material goods.