

ROBERT JACOBSEN
1912–1993

50. *Opus Egtved*, 1973
(*Opus Egtved*)

Iron sculpture on base, 41 $\frac{1}{3}$ x 43 $\frac{2}{3}$ in. (105 x 110 cm)

PROVENANCE: Galerie Asbæk, Copenhagen (1976); bought from Jacob Asbæk, June 2, 1983.

EXHIBITED: Galleriet Kulturhuset, Stockholm, 1976, no. 46, ill.; Galerie Asbæk, *Robert Jacobsen*, Copenhagen, 1976; The American Scandinavian Society of New York at Privatbanken Gallery, *Selections of Contemporary Danish Art*, 1989, no. 5.

“When, as a child in Christianshavn, I went past F. C. Mogensen’s iron foundry in Sofiegade, I caught the smell of the rusty iron and the moulding sand in my nose,” recalled Robert Jacobsen. “There was to me something strange and improbable about this smell that had an inspiring effect. The smell formed part of my everyday surroundings during my childhood, and so I felt that I already had some kind of association with iron when I started using it.”¹ Throughout his life, Robert Jacobsen’s art moved between two poles: the strictly constructive, introspective idiom and the spontaneous expressive creation. In his later years he worked with a kind of synthesis of all his earlier sculptural forms.

The Loeb collection *Opus Egtved* from 1973 emerges as such, a summary of earlier works: concrete in structure, balanced and immovable, but by virtue of its massive weight strangely expressive, fragile and strong at the same time.

Egtved is the name of a small village in Jutland, not far from Vejle. The sculptor spent the last twenty-four years of his life living close to it.

S.L.

¹Gunnar Jespersen, *Robert Jacobsen*, Sophienholm, Copenhagen 1982, p. 7.