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Ida Westh-Hansen

Selected works
2018-2025
+ skitse til Bladr

Den 20. august 2026 vil jeg præsentere en soloudstilling på Bladr i København – en forening dedikeret til kunstnerbøger, der også afholder fire udstillinger om årligt. I forbindelse med udstillingen har Bladr inviteret mig til at producere en publikation og udvikle en workshop som integrerede dele af projektet.

Jeg planlægger at ankomme til Danmark cirka to og en halv uge før ferniseringen. I denne periode vil jeg udvikle en ny performancebaseret workshop, *Lommestenen*, i Odsherred, der ligger en til to timer fra København. Dette nyproducerede værk vil udgøre et centralt element i udstillingen og vil blive præsenteret i dialog med min første kunstnerbog og en serie fotografiske værker fra 2025.

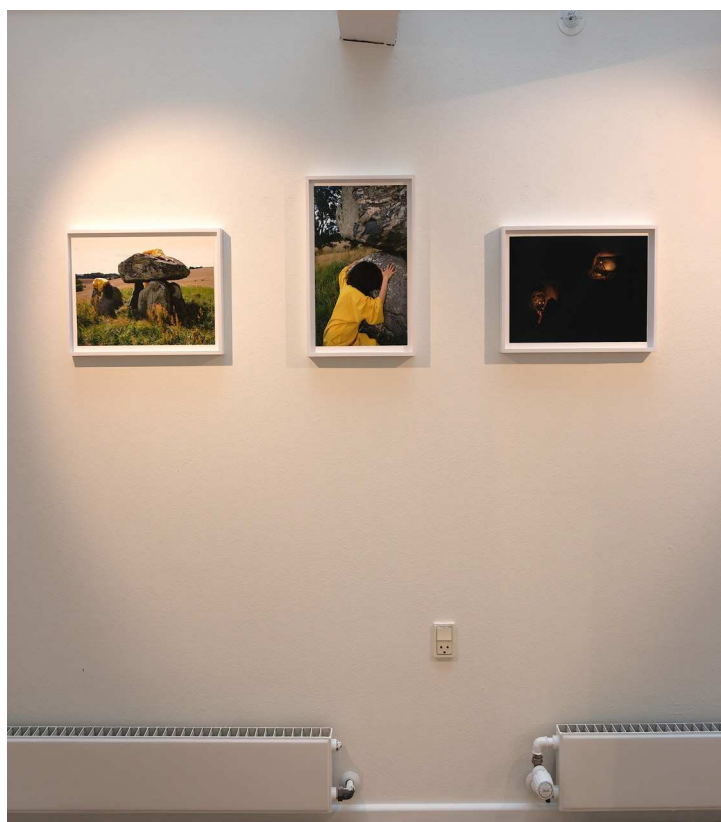
Min praksis er baseret på stedsspecifikke handlinger, der responderer direkte på det kulturelle landskab, der omgiver udstillingskonteksten. Med udgangspunkt i folkløse, rituelle praksisser og heksen som historisk mægler mellem mennesker og natur undersøger jeg, hvordan landskaber er blevet forstået, beboet og ritualiseret gennem årtusinder, og hvordan nutidige samfund forholder sig til – og ofte distancerer sig fra – de miljøer, de er afhængige af.

Projektet er baseret på ideen om genfortryllelse. Gennem legemliggjorte ritualer og sanselig engagement med stedet søger værket at aktivere former for fysisk bevidsthed, ved at påberåbe sig myter, magi og forfædres viden som redskaber til at genoverveje mennesket. Ved at fremstille landskabet som en aktiv, historisk deltager snarere end en passiv kulisse understreger projektet, at mennesker er uadskillelige fra de økologiske og kulturelle verdener, de lever i.

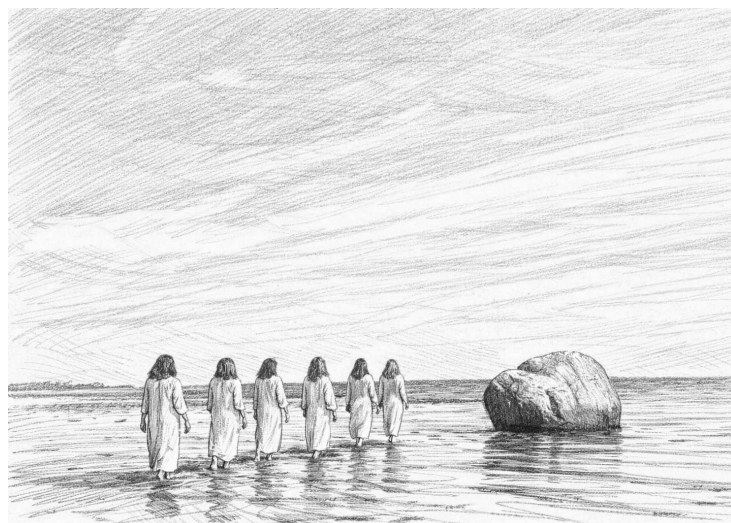


Forberedelser til performance værket *Ritual Performance*, 2025, af KOLLAGE, ved Højby Toftebjerg Langdysse, Odsherred. Foto af Philipp Reinsberg.

Installation af tre indrammede fotografier fra værket *Ritual Performance*, 2025, i udstillingen *Kvindeliv*, Pakhusgalleriet, Nykøbing Sj, 2025.



Skitse til performance workshop *Lommestenen*, ved Stokkebjerg skov. Lommestenen er en større sten beliggende i Isefjorden. Stenen bliver regnet som den største sten i Odsherred.





2

Ritual performance

By KOLLAGE

During the experience the performers were instructed to imagine their own body decaying, flesh rotting, and how their bones experience being in this world over a period of a thousand years.

On August 9th 2025.

Concept, costumes, choreography and location by Ida Westh-Hansen.

Performce: Ida Westh-Hansen, Simone Meisner Lundvang, Liva Xamanek Lopez, Myrtho Vratsanou.

Location: Højby Toftebjerg Langdysse and Trolldhøj Jættestuerne, Denmark. The tombs are 5500-4500 years old.



2) *Ritual Performance*. 2025. Costumes: cotton dyed with turmeric, cardamom, cinnamon, ginger, clove. Photography Philipp Reinsberg.

3) *Ritual Performance*. 2025. Costumes: cotton dyed with turmeric, cardamom, cinnamon, ginger, clove. Photography Philipp Reinsberg.



4

Don't Hug Fear

Stiege Hills, Blosnegg, Silandro, Italy

For the exhibition “*Don't Hug Fear*”, the artist Ida Westh-Hansen created various talismans, whose protective power enabled her to safely and deeply explore the area around Blosnegg. The artist spent a few days in the “Stiege Hills” tree house gallery, where anyone interested could visit her - and attend various simple shamanistic rituals.

The word “talisman” is borrowed from the Italian “talismano”, which goes back to the Arabic “ṭillasm” and means “magic image”.

A shaman interacts with the spirit world through an altered state of consciousness, which he/she can obtain through monastic seclusion, sensory deprivation, fasting, daydreaming, repetitive verbal suggestions, fire watching, hyperventilation, dancing or drugs.

Text by Bernhard Fuchs

StiegeHills is a new location of Stiege13 Vienna in the form of a treehouse gallery located near Silandro, Italy 2023.



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1) *Backpack no.1*. 2023. Hiking backpack, canvas, straps, transfer foil, paint, sticks, candles, artists hands. 65x45x22cm
Photography Florian Fusco.

4) *Don't Hug Fear*. 2023. Batik textiles with letters, installed on windows overlooking the Italian Alps. Also used on hikes as a part of the exhibition. 85x240cm. Photography Helmut Heis

5) *Backpack no.4*. 2024. Hiking backpack, canvas, leather, straps, rocks, seashell, bell, sticks, candles. Photography Florian Fusco.

6) *Weather candles*. 2024. Organic beeswax and active charcoal. 22x10x6cm. Photography Florian Fusco.

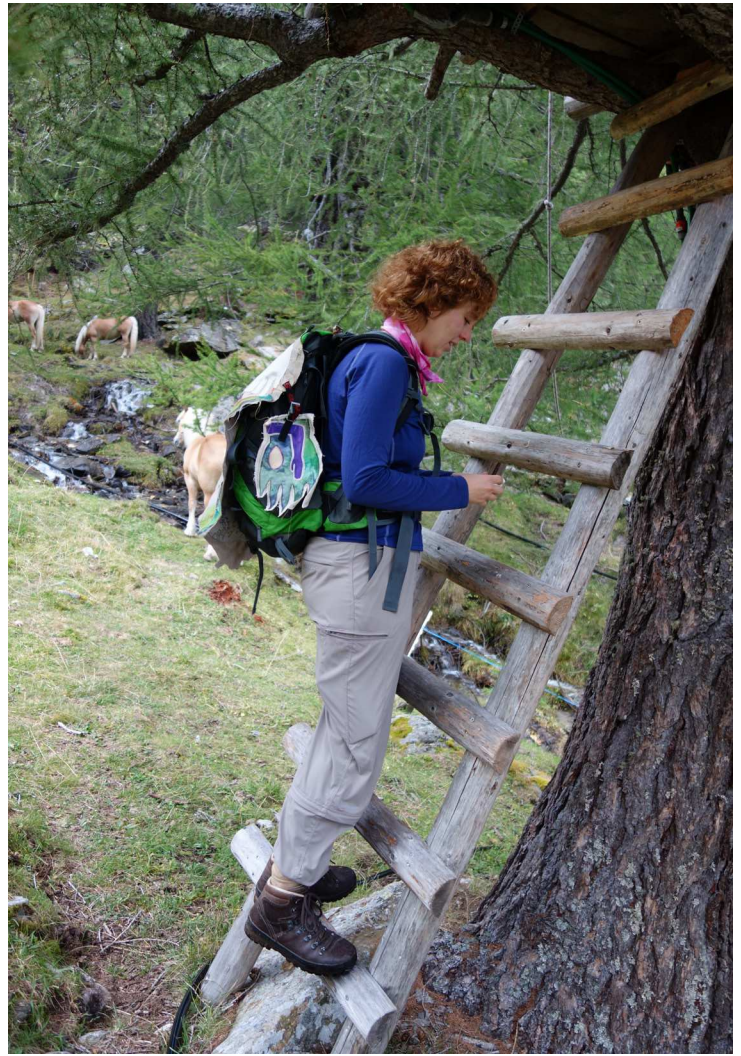
7) *Weather candles*. 2024. Organic beeswax and active charcoal, artists hands. Photography Florian Fusco.

8) *Weather candles*. 2025. Organic beeswax and active charcoal. 25x17x17cm. Ritual by Tauernkogel, Austrian Alps.



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9) Preparation of tea with local herbs and berries. 2023. Made during the exhibition *Don't Hug Fear*. Schlanders, South Tyrol. Photography Helmut Heis



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10) *Backpack no. 1*. 2023. Used on hikes as a part of the exhibition *Don't Hug Fear*. Photography Helmut Heis



11) *Don't Hug Fear*. 2023. Batik textiles with letters used as bag for transporting Parasol mushrooms collected on hikes in the Italian Alps. Talisman attached. Used on hikes, as a part of the exhibition. Each textile 85x60cm. Photography Helmut Heis

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Lucky charm series

In Austria the pig is used as a symbol of good fortune. People especially use them at new years as gifts, to wish each other well in the year to come. Another tradition is pouring heated lead into water whereby it creates an abstract form that people use for predictions of the year to come. In Denmark it is a common practice to collect Hag stone, rocks with a naturally occurring hole in them. These Hag stones are hung by the front door to ward off evil spirits and bring good luck.

The sculptures in this series are a fusion of figurative and abstract forms. The stuffed animals are made purely out of polyester, a highly processed material made by humans, and the naturally abstract shapes of the rocks from the coast. These are then forced tightly together, symbols of luck, but almost squashed under or strangled by the pressure of luck.

12) *Glücksschwein nr.1*. 2023. Stuffed toy, flint stone, ziptie. 14x11x8 cm. Photography Florian Fusco

13) *Glücksschwein nr.2*. 2023. Stuffed toy, flint stone, lead, horseshoe, ziptie. 18x11x8 cm. Photography Florian Fusco



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Sculptures series

The last few years my artistic practice has moved from facilitating and building physical spaces for people to interact in, to a more narrated or fictional space where I as the artist decide how the different characters in my pieces relate to one another. These connections materialize in various formats such as action, collage and sculpture. The interplay between these subjects are often combined with visual abstract elements. In this way, I wish to give the viewer an opportunity to imagine their own narratives of how these characters and objects relate to one another.

14) *Possum disturbed by intruding visitor*. 2022. Found styrofoam, magazine cut out, fly catcher sticker with flies, clear lacquer. 16x18x14 cm. Photography Sophie Pölzl.

15) *Untitled*. 2023. Found styrofoam, sticks with beaver teeth markings, beeswax. 43x12x13 cm. Photography Florian Fusco.



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Ceramic and paper series

Since 2021 I have been developing a series of works that combine ceramics, collage and paper mache. Combining two aspects of my artistic practice: working with ceramics and working on or with paper. The illustrations of animals are from the Austrian animal protection magazine, from the 1960-70. The works are a mixture of illustrations and paper mache, which is mounted onto ceramic reliefs. The paper mache of newspaper, which is sometimes mixed with pigments, is applied in order to introduce an abstract element into the work. In this collage series I wanted to create small narratives between the different characters, and create a confrontation or coexistence between them and the abstract forms that inhabit the space together with them.

There is also a contradiction of materials at play. It is somewhat unusual to combine ceramics and paper, since if the ceramic is glazed and burned, the paper elements of the work would perish.

16) *Schlange und Käfer*. 2021. Ceramic, paper mache, magazine cut out, pigment. 45x40cm. Photography Sophie Pölzl.

17) *Untitled*. 2021. Ceramic, paper mache, magazine cut out, pigment. 29,5x20,5cm. Photography Sophie Pölzl.

18) *Mäuse*. 2021. Ceramic, paper mache, magazine cut out, pigment. 24x20,5 cm. Photography Sophie Pölzl.



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Taphnos Island

The exhibition *Taphnos Island*, 2018, was inspired by neolithic Cycladic sculptures. These sculptures are identified by a dominant nose, which in some cases is the only facial feature. This led to the creation of *Taphnos Island*, a fictional island where a civilization structured their society and religion based on the sense of smell. Pots and reliefs depicting faces of individuals are placed on two free standing walls in the middle of the space.

The individuals are placed in different relations to each other, in pairs, groups or alone, but bound together in the community. Another wall of the space is depicting different scenarios on the island, by using glazed ceramic ornaments.

The sculptures are accompanied by a booklet with seven short stories narrating scenarios in the individual's lives.

Diploma/Graduation from Akademie der Bildenden Künste Wien. With Prof. Monica Bonvicini. 2018

19) *Taphnos Island*. Installation view. 2018. Terracotta, various greek herbs. Each wall 250x200x40 cm. Diploma at Academy of Fine Arts Vienna. Photography William Knaack.

20) *Dyosmos*. 2018. Terracotta, herbal plant. Diploma at Kurzbaugasse, Vienna. 16x16x63 cm. Photography William Knaack.

